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The
London Tune Book,

A
COMPANION

TO ALL

Hymnals,

NOW IN USE.

1875

LONDON:

NOVELLO, EWER & Co. 1, BERNERS STREET, W.
AND 35, POULTRY, E.C.

THE LONDON TUNE BOOK.

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PREFACE.

THE London Tune Book has been prepared as a companion to all the Hymnals now in use.

The Editors believe that amongst the numerous and excellent Tune-Books that have lately been published, not one will be found containing so many varieties of metre as this Book does. In its compilation about four hundred Tune-Books have been consulted, from which the best standard Tunes both ancient and modern, have been selected. A glance at the Metrical Index will show that nearly all the original Tunes contained herein, are set to Hymns of peculiar metre. Some of these hymns are now for the first time provided with Tunes.

The Editors desire to express the deep obligations they are under to the composers and owners of Copyright Tunes for the courtesy and readiness with which they granted permission for the insertion of the undermentioned tunes. To the Rev. Sir H. W. Baker, Bart., and the Proprietors of "Hymns Ancient and Modern" for Nos. 9, 49, 81, 217, 230, 339, 396 and 397; to the Rev. R. R. Chope, for Nos. 119, 162, 172, 198, 236, 274 and 341; to the Rev. Dr. Dykes, for Nos. 109, 230 and 236; to the Rev. A. J. N. Macdonald, for No. 382; to the Rev. R. Brown Borthwick, for No. 46; to Lady Alice Ewing, for No. 175; to Sir W. Sterndale Bennett, for No. 193; to Dr. Steggall and the Rev. T. Darling, for Nos. 120 and 142 taken from "Hymns for the Church of England with proper Tunes;" to J. Dobson, Esq., for Nos. 146, 191 and 393, from "Tunes New and Old;" to F. Braine, Esq., for No. 347, from "Hymns for the Church or Home Circle;" to S. Gee, Esq., for No. 121; to F. E. Gladstone, Esq., and the Editors of "The College Tune Book," for No. 246; to W. H. Hart, Esq., for No. 78; to H. Lahee, Esq., for Nos. 208, 330 and 352, from his "100 Hymn Tunes;" to Edmund Rogers, Esq., for No. 340; to W. Russell, Esq., Mus. Doc., for No. 65; to

iv.

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The Editors trust that they have realised their intention to make the book a worthy Companion to all the Hymnals now in use, and hope that the result of their labours will be a means of improving the Service of Song in the Sanctuary.

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Ascalon	151	Caswell	112	Eardisley	269
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Grafenberg	186	Leipzig	171	Narenza	10
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Haarlem	103	Lecombe	383	Newcastle	265
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Hastings	148	Lubeck	215	Old 104th	95
Heber	327	Ludlow	216	Old 113th	349
Heinlein	213	Luther's Hymn	301	Old 122nd	152
Henley	117	Lyonsdown	370	Old 148th	140
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1

Aldersgate. S.M.

REV. G. P. MERRICK, B.A. Mus Bac.



2

Asaph. S.M.

W. H. WALTER.



(1)

B

3

Boylston. S.M.

LOWELL MASON.



4

Cambridge. S.M.

REV. R. HARRISON.



5

Darmstadt. S.M.

JOHANN CRÜGER, d. 1662.



6

Franconia. S.M.

GERMAN, 1720.



7

Huddersfield. S.M.

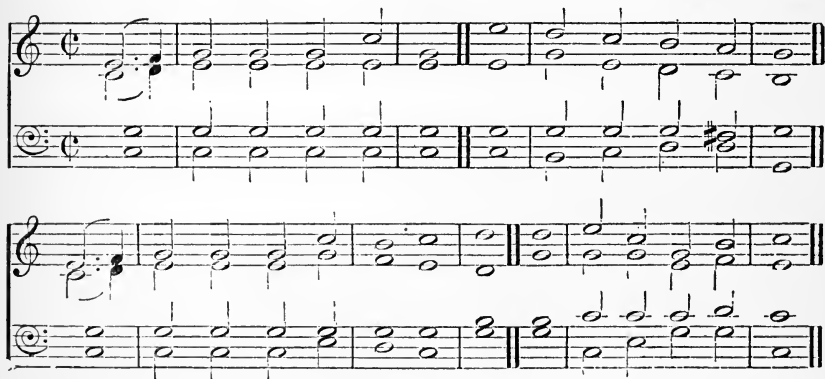
MAURICE GREEN, Mus. Doc.



8

Laban. S.M.

LOWELL MASON.



9

Lyte. S.M.

J. B. WILKES, A.R.A.M.

Far from my heav'n-ly home, Far from my Fa-ther's breast.

Faint-ing I cry, blest Spi-rit, come, And speed me to my rest.

10

Parenza. S.M.

GERMAN.

11

Ontario. S.M.

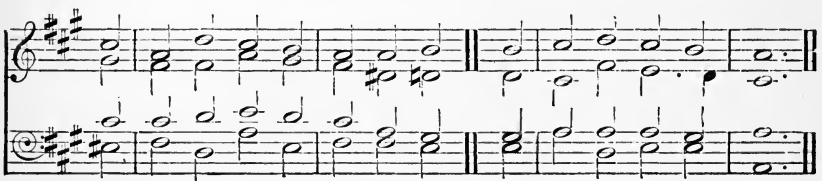
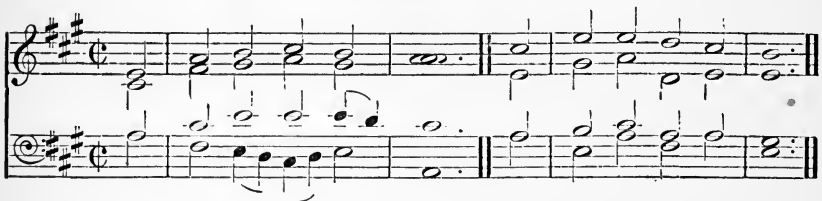
ADAPTED FOR THIS WORK.



12

S. Augustine. S.M.

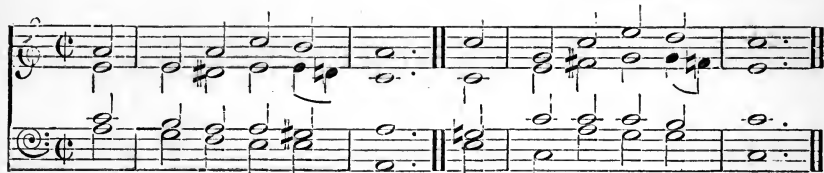
OLD GERMAN.



13

S. Bride. S.M.

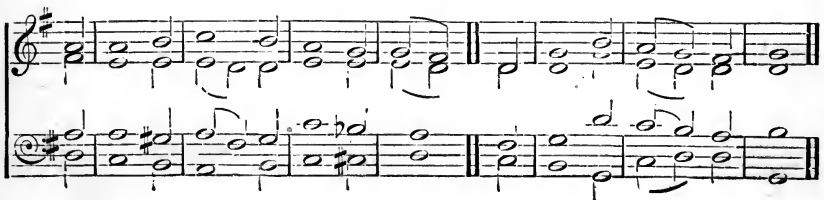
S. HOWARD, Mus. Doc, 1762.



14

S. Edmund. S.M.

EDWARD GILDING, 1762.



15

S. Michael. S.M.

DAY'S PSALTER, 1563.



16

Shalomut. S.M.

LOWELL MASON.



17

Snowfield. S.M.

18

Southwell. S.M.

H. DENHAM'S PSALTER, 1588.



19

Swabia. S.M.

OLD GERMAN.



20

Tytherton. S.M.

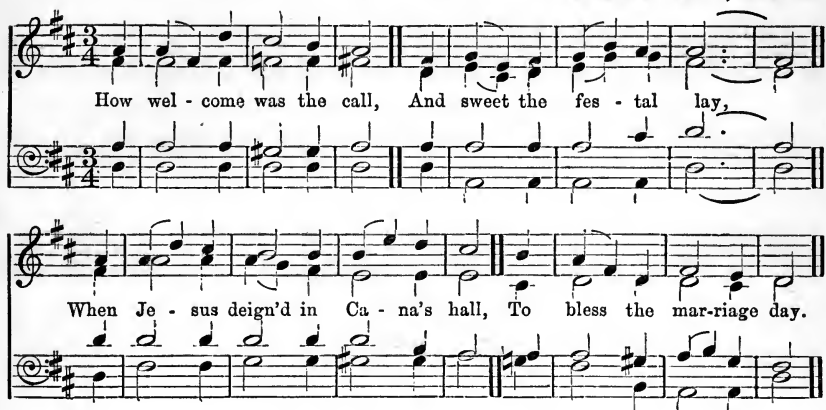
REV. L. R. WEST.



21

Wedding Hymn. S.M.

C. WARWICK JORDAN, Mus. Bac



How wel - come was the call, And sweet the fes - tal lay,

When Je - sus deign'd in Ca - na's hall, To bless the mar-riage day.

22

Wickswoth. S.M.

MAURICE GREEN, Mus. Doc.



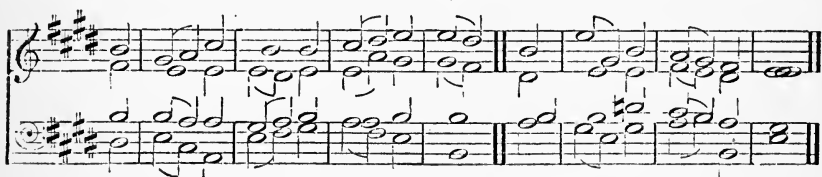
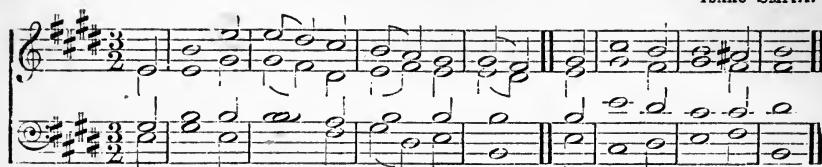
How wel - come was the call, And sweet the fes - tal lay,

When Je - sus deign'd in Ca - na's hall, To bless the mar-riage day.

23

Abridge. C M.

ISAAC SMITH.



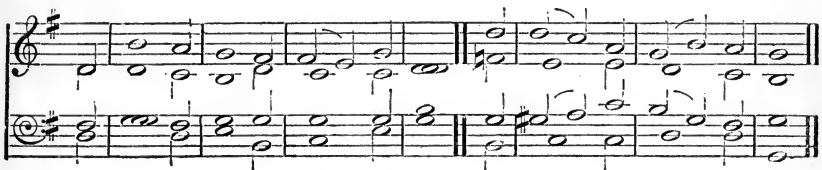
24

Bedford. C.M.

W. WHEALL, Mus. Bac. c. 1730.



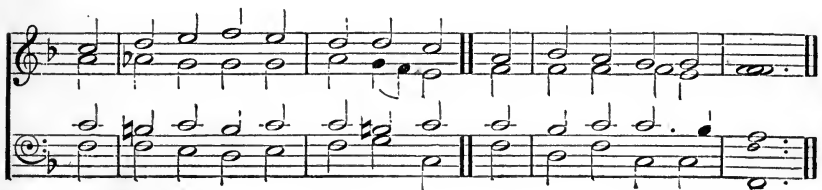
25

Belmont. C.M.

26

Bremen. C.M.

M. VULPIUS, 1609.



27

Bristol. C.M.

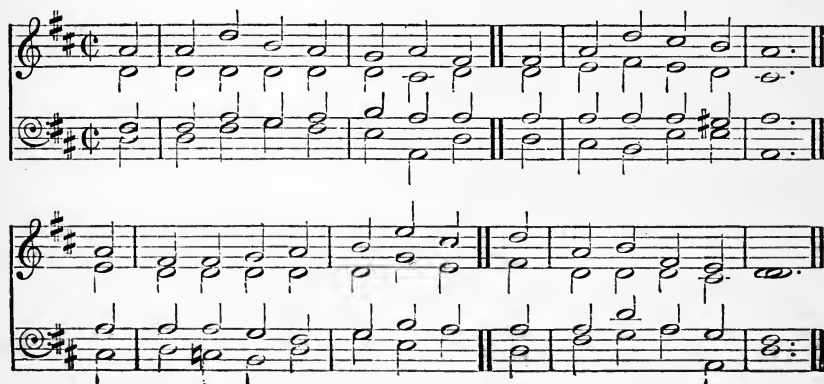
RAVENSCROFT'S PSALTER, 1621.



28

Byzantium. C.M.

T. JACKSON.



29

Cologne. C.M.

GERMAN.



30

Dundee. C.M.

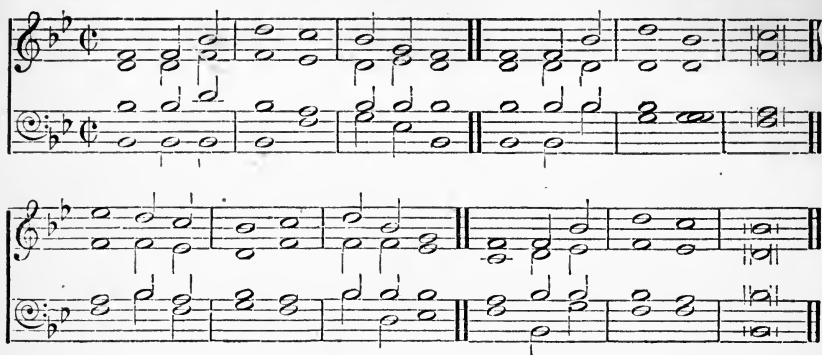
ANDRO HART'S PSALTER, 1615.



31

Evan. C.M.

LOWELL MASON.



32

Gloucester. C.M.

R. HILTON.



33

Lancaster. C.M.

S. HOWARD, Mus. Doc., 1762.



34

Wlandaff. C.M.

EDWIN MOSS.



35

London New. C.M.

SCOTCH PSALTER, 1635.



36

Manchester New. C.M.

R. WAINWRIGHT, Mus. Doc.



37

Manchester Old. C.M.

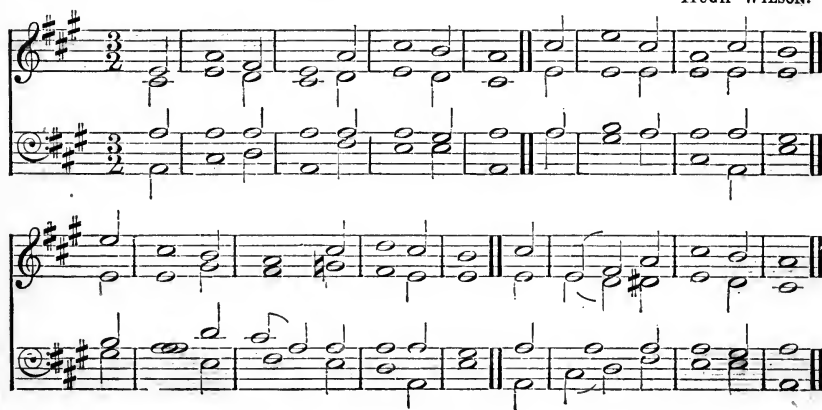
RAVENSCROFT'S PSALTER, 1621.



38

Martyrdom. C.M.

HUGH WILSON.



Miles' Lane. C.M.

W. SHRUBSOLE.

Two staves of music in G major (one sharp) and common time. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the first staff.

All hail the pow'r of Je-su's name. Let angels prostrate fall, Bring forth the roy-al

Continuation of the musical score for 'Miles' Lane'. The melody and bass line continue with similar rhythmic patterns. The lyrics are written below the first staff.

di - a - dem, And crown Him, crown Him, crown Him, crown Him Lord of all.

Ordination Tune. C.M.

T. TALLIS, ARCHBP. PARKER'S PSALTER, 1565.

Two systems of musical notation for 'Ordination Tune'. Each system consists of a treble staff and a bass staff. The music is in G major (one sharp) and common time. The melody is in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the first staff.

41

S. Ann. C.M.

W. CROFT. Mus. Doc.



42

S. Bernard. C.M.



43

S. James. C.M.

RAPHAEL COURTIVILLE.



44

S. Magnus. C.M.

JEREMIAH CLARK.



45

S. Mary. C.M.

PLAYFORD'S PSALTER, 1677.



46

S. Peter. C.M.

A. R. REINAGLE.



47

S. Stephen. C.M.

REV. W. JONES.



48

Salisbury. C.M.

RAVENSCROFT'S PSALTER. 1621.



49

Southwell. C.M.

HERBERT S. IRONS.

Je - ru - sa - lem my hap - py home, Name ev - er dear to me,

When shall my la - bours have an end, Thy joys when shall I see?

50

Tamar. C.M.

T. MOUNTAIN.

(25)

D

51

Tiberton. C.M.

REV. J. GRIGG.



52

Tottenham. C.M.

T. GREATOREX.



53

Westminster. C.M.

JAMES TURLE.



54

Weston. C.M.

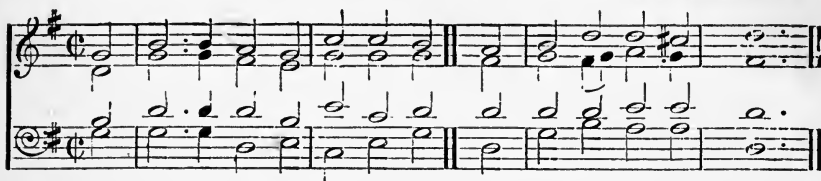
EDWIN MOSS.



55

Winchester Old. C.M.

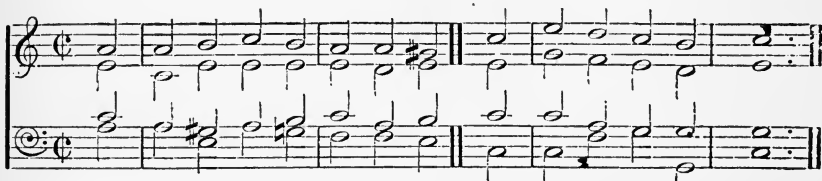
EST'S PSALTER, 1592.



56

Windsor. C.M.

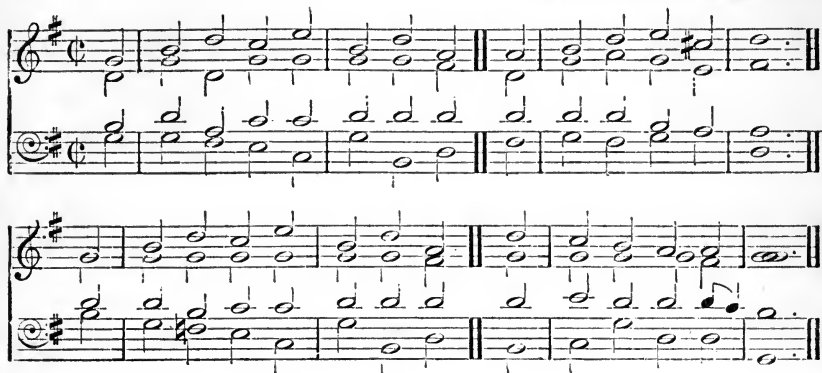
EST'S PSALTER, 1592.



57

York. C.M.

ANDRO HART'S PSALTER, 1615.



58

Angels. L.M.

ORLANDO GIBBONS, 1620.



59

Babylon's Streams.

L.M.

T. CAMPION, Mus. Doc.



60

Beccles.

L.M.

VOPELIUS, c. 1682.



61

Boston. L.M.

OLD MELODY, ADAPTED.



62

Breslau. L.M.

OLD GERMAN.



63

British. L.M.

B. LIVIUS.

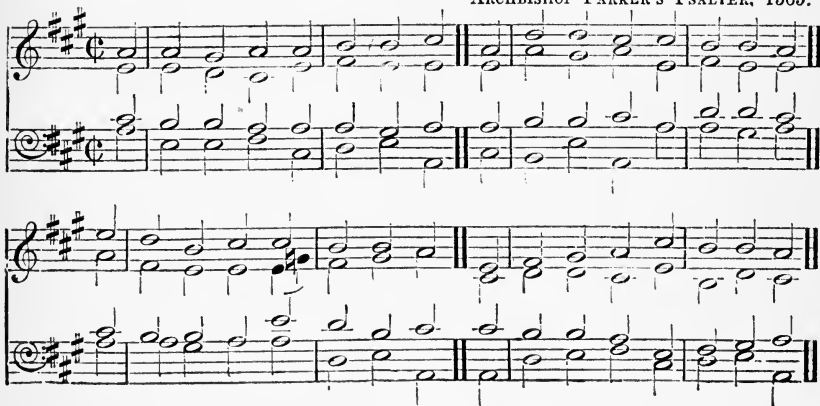


64

Canon. L.M.

T. TALLIS.

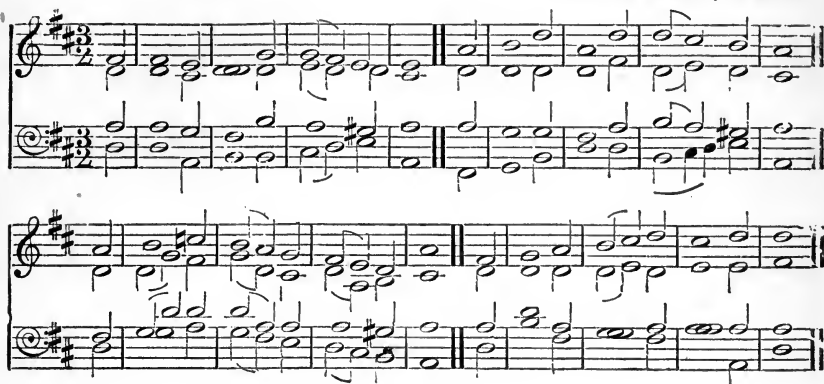
ARCHBISHOP PARKER'S PSALTER, 1565.



65

Chartres. L.M.

FRENCH MELODY, ADAPTED.



66

Eden. L.M.

T. B. MASON.



67

Eisenach. L.M.

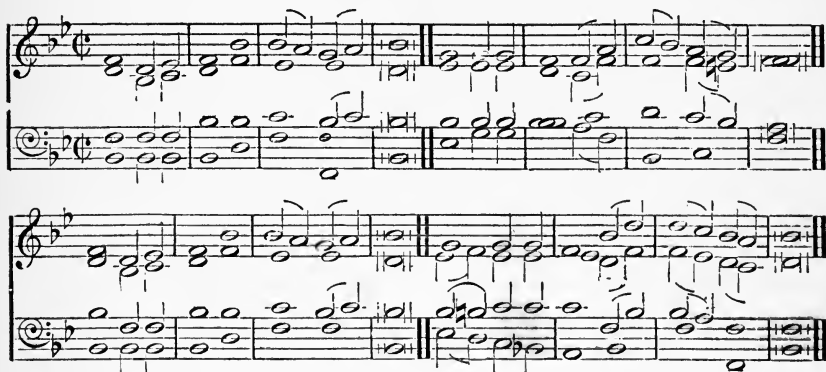
J. H. SCHEIN. d. 1631.



68

Ernan. L.M.

LOWELL MASON.



69

Festus. L.M.

GERMAN.



70

Frieberg. L.M.

FROM FREYLINGHAUSEN, 1704.



71

Humiliation. L.M.

"When I survey the wondrous Cross."

W. J. WESTBROOK.



72

Hursley. L.M.

73

Jckleton. L.M.

W. AMPS, Mus. Doc.



74

Kent. L.M.

M. GREEN, Mus. Doc.



75

Melcombe. L.M.

S. WEBBE.



76

Morning Hymn. L.M.

H. BARTHELEMON, d. 1808.



77

Norfolk. L.M.

S. HOWARD, Mus. Doc. 1762.



78

Norwood. L.M.

"Sun of my Soul."

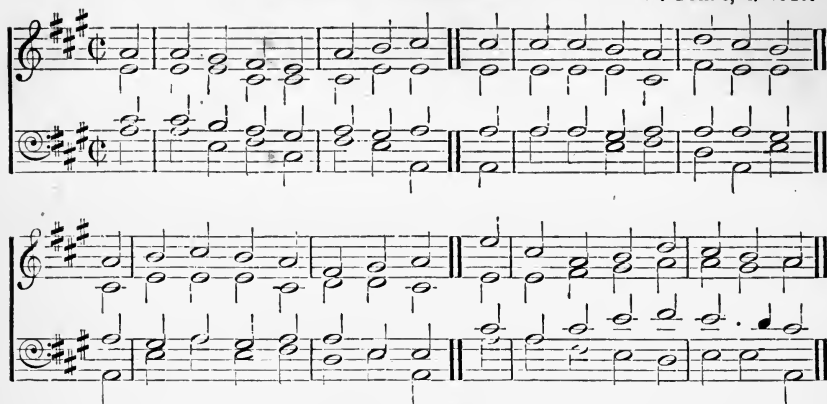
W. H. HART.



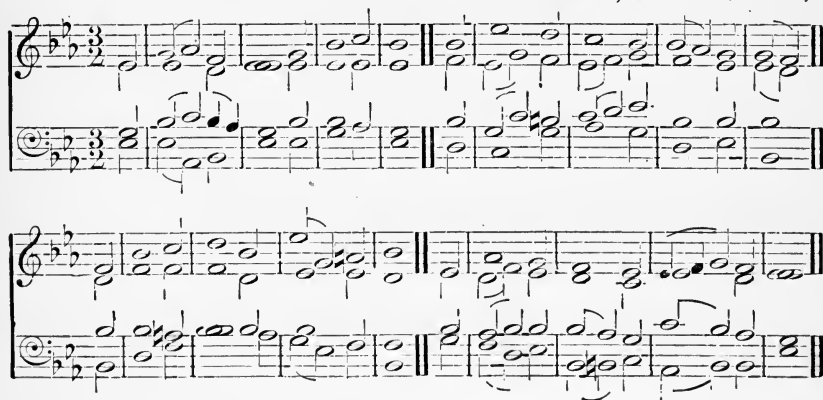
79

Old Hundredth. L.M.

W. FRANC, c. 1540.



80

Rockingham. L.M.FROM "PSALMS OF DAVID," EDITED BY
E. MILLER, Mus. Doc. 1790.

81

S. Bernard. L.M.

W. H. MONK.



82

S. Cecil. L.M.

J. ABRAM, Mus. Doc.



* Small notes for Second Tenor.

83

Sarum. L.M.

ANCIENT CHURCH MELODY.



84

Veni Creator. L.M.

ANCIENT CHURCH MELODY.



85

Wartburg. L.M.

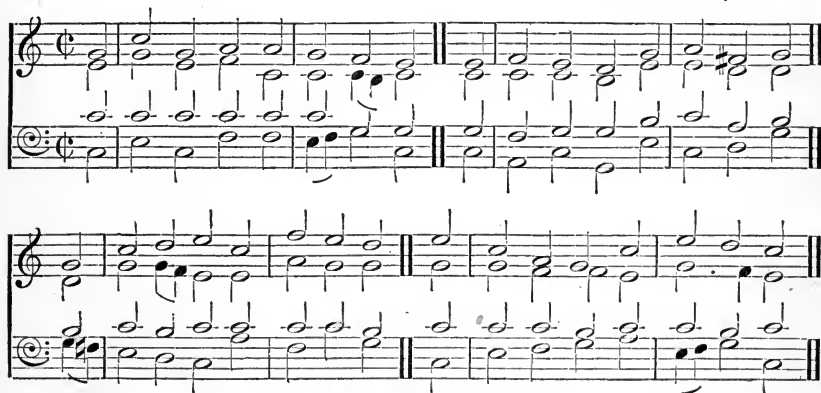
"GEISTLICHE LIEDER," 1543.



86

Winchester New. L.M.

B. CRASSELIVS, c. 1650.



87

Minden. 4.4.7.7.6.

CHR. PETER, 1641.

So rest, my Rest! Thou e-ver blest! Thy grave with sin-ners mak - ing.

By Thy pre-cious death from sin, My dead soul a - wak - ing.

88

Frocester. 4.6.6.6.6.6.2.

Come, Thou, O come; Sweet-est and kind - li - est,

Giv-er of tranquil rest Un-to the wea - ry soul;

In all anx - i - e - ty With pow'r from heav'n on high, Con - sole.

89

Coniston. 5.4.5.4.5.4.5.4.

Rest of the wea - ry, Joy of the sad, Hope of the

drea - ry, Light of the glad, Home of the stran - ger,

Strength to the end, Re-fuge from dan - ger, Saviour and Friend!

90

Ilkley. 5.5.3.5.

Throw a - way Thy rod, Throw a - way Thy wrath.

The musical score for 'Ilkley' is in 2/4 time, featuring a treble and bass staff with a key signature of two flats. The melody is simple and hymn-like, with lyrics 'Throw a - way Thy rod, Throw a - way Thy wrath.' written below the treble staff.

O, my God, Take the gen - tle path. A - men.

The second system of the 'Ilkley' score continues the melody with lyrics 'O, my God, Take the gen - tle path. A - men.' The music concludes with a final cadence.

91

Eynsham. 5.5.6.5.5.5.6.5. ~

REV. G. P. MERRICK, B.A., Mus. Bac.

The musical score for 'Eynsham' is in 3/2 time, featuring a treble and bass staff with a key signature of two flats. The melody is more complex than the previous hymn, with lyrics 'O, my God, Take the gen - tle path. A - men.' written below the treble staff.

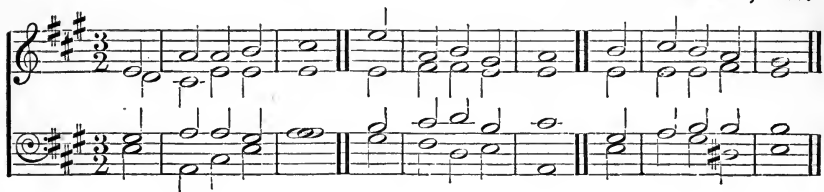
The second system of the 'Eynsham' score continues the melody with lyrics 'O, my God, Take the gen - tle path. A - men.' The music concludes with a final cadence.



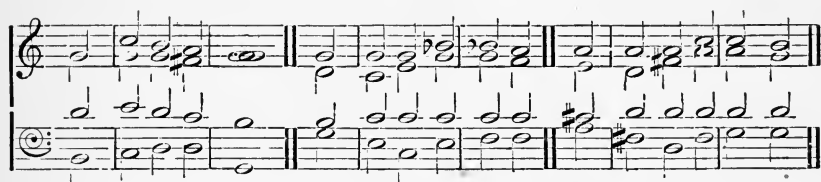
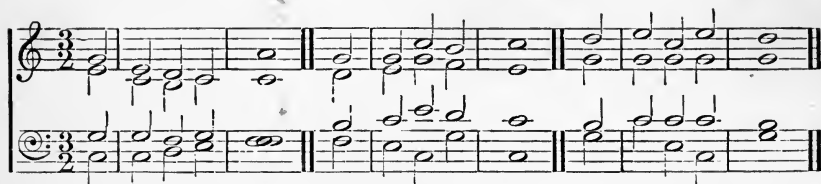
92

Hanover. 5.5.5.5.6.5.6.5.

WILKIN'S PSALMODY, 1699.



93

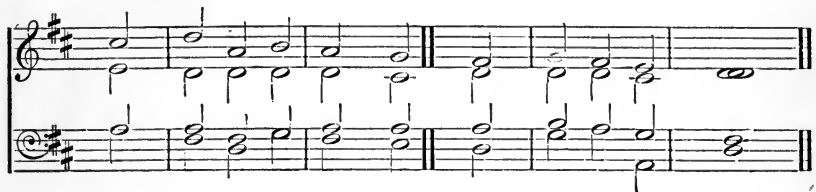
Kingswood. 5.5.5.5.6.6.6.5.

94

Montgomery. 6.5.6.5.6.5.6.5.

S. STANLEY.

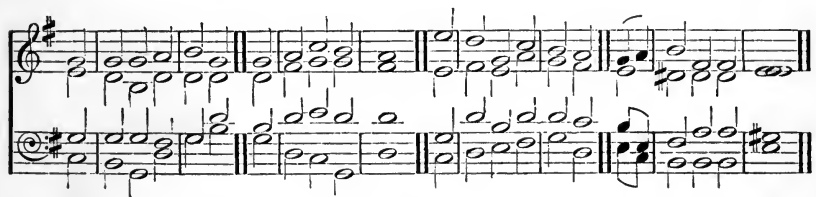




95

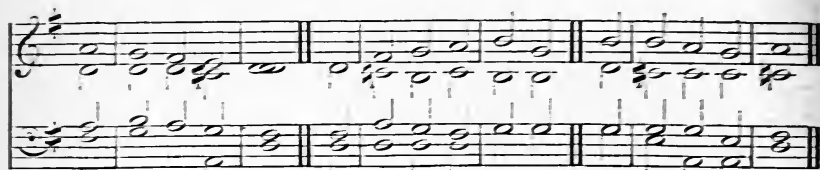
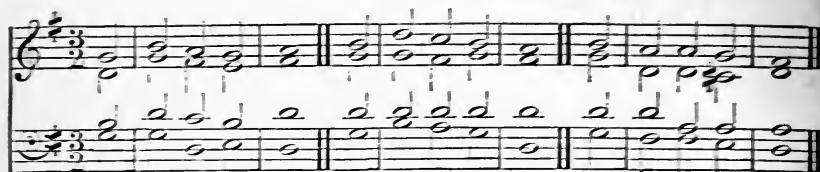
Old Hundred-and-fourth. 5.5.5.5.6.5.6.5.

RAVENSCROFT'S PSALTER, 1621.



96

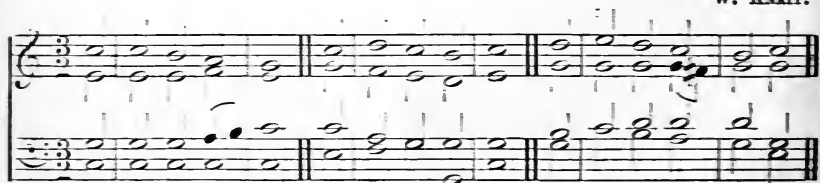
Ventnor. 5.5.5.5.6.5.6.5.



97

Warcham. 5.5.6.5.6.5.6.5.

W. KNAFF.





98

Ebensong. 5.5.7.7.

EDWIN MOSS.

Day is past and gone, Darkness hastens on,

Jes-us Christ, in mer-cy keep An-gel guards a-round Thy sheep.

Father, O hear me, Pardon and spare me, Quell all my ter-rors,

Blot out my er-rors, That by Thine eyes they may no more be scann'd;

Or-der my go-ings, Di-rect all my do-ings. As it may please Thee,

Re-tain or re-lease me: All I com-mit to Thy Fa-ther-ly Hand.

100

Camborne. 5.5.5.11.

EDWIN MOSS.

First system of the musical score for 'Camborne'. It consists of a treble and a bass staff joined by a brace. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. The lyrics 'Come, let us a - new Our jour-ney pur - sue,' are written below the treble staff, aligned with the notes.

Come, let us a - new Our jour-ney pur - sue,

Second system of the musical score for 'Camborne'. It continues the melody and accompaniment from the first system. The lyrics 'Roll round with the year, And never stand still till the Mas-ter ap - pear.' are written below the treble staff.

Roll round with the year, And never stand still till the Mas-ter ap - pear.

101

Castletown. 5.5.5.11.

First system of the musical score for 'Castletown'. It consists of a treble and a bass staff joined by a brace. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. The lyrics 'Come, let us a - new Our jour-ney pur - sue,' are written below the treble staff, aligned with the notes.

Come, let us a - new Our jour-ney pur - sue,

J. ABRAM, Mus. Doc.

We praise, we bless Thee, Lord, we con - fess Thee,

Un-cre-a-ted God and King; Let all cre - a - tion Bring a - do - ra - tion,

Earth and heav'n Thy prai - ses sing. Fa - ther e - ter - nal,

all shall a - dore Thee, Lord, God Al - migh - ty, all shall im - plore Thee.

* Tenors divide.

103

Haarlem. 5.5.8.8.5.5.

ADAM DRESE.

"GEISTREICHES GESANGBUCH," 1698.

Je-sus, still lead on, Till our rest be won; And although the way be cheer-less,

We will fol-low, calm and fear - less; Guide us by Thy Hand, To our Fatherland.

The musical score for 'Haarlem' is written for two staves, treble and bass clef, in G major (one sharp) and common time. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with some words split across lines. The piece concludes with a double bar line.

104

Bowness. 6.4.6.4.

To day the Sa-viour calls You wan-d'rers home,

O ye be-night-ed souls, Why lon-ger roam?

The musical score for 'Bowness' is written for two staves, treble and bass clef, in G major (one sharp) and common time. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with some words split across lines. A 'Ped.' (pedal) marking is present at the beginning of the second system. The piece concludes with a double bar line.

105

Epworth. 5.6.9.5.6.9.

EDWIN MOSS.

How hap - py are we, Who in Je - sus a - gree,

The first system of the musical score for 'Epworth' by Edwin Moss. It consists of a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

To ex-pect His re-turn from a - bove, We sit un - der His vine,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the notes.

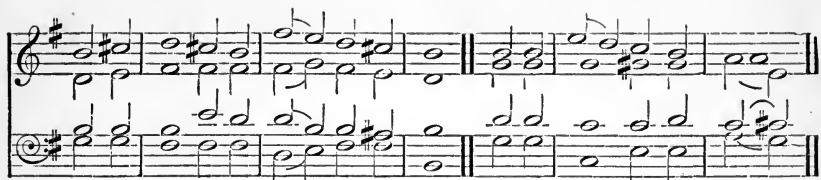
And do - light - ful - ly join, In the praise of His ex - cel - lent love.

The third system of the musical score, concluding the hymn. It continues the melody and accompaniment. The lyrics are written below the notes.

106

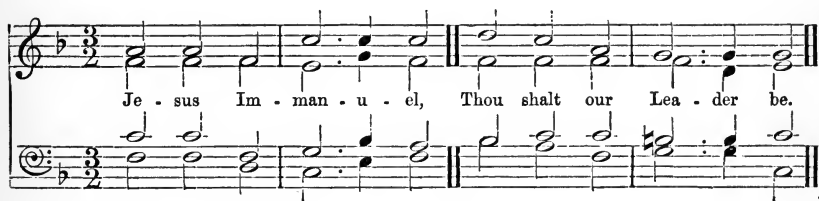
Hull. 5.6.9.5.6.9.

The musical score for 'Hull' hymn. It consists of a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.



107

Norwich. 6.6.6.4.



(57)

Fierce was the wild bil - low, Dark was the night,

Oars la - bour'd hea - vi - ly, Foam glit - ter'd white,

Trem - bled the ma - ri - ners, Pe - ril was nigh;

rall.
Then said the God of Gods, "Peace! It is I!"

cres.

dim

Nearer my God, to Thee,
Nearer to Thee ;
E'en though it be a cross,
That raiseth me,
Still all my song shall be,
Nearer my God, to Thee,
Nearer to Thee !

110

S. Nicholas. 6.4.6.4.6.6.6.4.

I'm but a stran-ger here, Heav'n is my home, Earth is a de-sert drear,
 Heav'n is my home, Danger and sor-row stand Round me on ev-ry hand.
 Heav'n is my Fa-ther-land, Heav'n is my home.

111

Creacombe. 6.4.6.6.

Rev. G. P. MERRICK, B.A., Mus. Bac.

The sun is sink-ing fast, The day-light dies;
 Let love a-wake, and pay Her ev'-ning sa-cri-fice.

112

Castwell. 6.5 6.5.

GERMAN.



113

Clewer. 6.5.6.5.

GERMAN.



114

Dartford. 6.5.6.5.

115

Kennington. 6.5.6.5.

Rev. G. P. MERRICK, B.A., Mus. Bac.



116

Clapton. 6.5.6.5.6.5.

EDWIN MOSS.

When day's shadows length - en, Je - sus be Thou near; Pardon, comfort, strengthen,

Chase a-way my fear; Love and hope be deep - en'd; Faith more strong and clear.

117

Wenley. 6.5.6.5.6.5.

We close the weary eye, Saviour, e - ver near: We lift our souls on high,

Through the darkness drear. "Be Thou our Light," we cry, "Saviour, e - ver dear!"



In the hour of tri - al, Je - su! pray for me,

The first system of the hymn is written in G major (one sharp) and common time. It consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "In the hour of tri - al, Je - su! pray for me,".

Lest by base de - ni - al, I de - part from Thee.

The second system continues the melody and accompaniment. The lyrics are: "Lest by base de - ni - al, I de - part from Thee.".

When Thou see'st me wa - ver, With a look re - call.

The third system continues the melody and accompaniment. The lyrics are: "When Thou see'st me wa - ver, With a look re - call.".

Nor, for fear or fa - vor, Suf - fer me to fall.

The fourth system concludes the hymn. It begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The lyrics are: "Nor, for fear or fa - vor, Suf - fer me to fall.".

Christian dost thou see them, On the ho - ly ground,

The first system of musical notation for the hymn 'Canterbury'. It consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Christian dost thou see them, On the ho - ly ground,' are written below the notes.

How the troops of Mid - ian Compass thee a - round ?

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'How the troops of Mid - ian Compass thee a - round ?' are written below the notes.

Christian, up and smite them, Counting gain but loss ;

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'Christian, up and smite them, Counting gain but loss ;' are written below the notes.

Smite them by the me - rit Of the Ho - ly Cross.

The fourth and final system of musical notation on this page. It concludes the melody and accompaniment. The lyrics 'Smite them by the me - rit Of the Ho - ly Cross.' are written below the notes.

On - ward, Christian sol - diers, Marching on to war,

Ped.

With the Cross of JE - sus Go - ing on be - fore.

FINE.

Voices in Unison.

CHRIST, the Roy - al Mas - ter Leads a - gainst the foe,

Organ.

D.C. al Fine.

For - ward in - to bat - tle, See, His ban - ners go.

D.C. al Fine.

122

Harlan. 6 6.4.6.6.4.

Low-ly and so-lemn be, Thy children's cry to Thee, Fa-ther Di-vine!

This musical score is for the hymn 'Harlan'. It is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The melody is presented in a single staff with a treble clef, while the bass line is written in a single staff with a bass clef. The lyrics are printed below the melody.

A hymn of suppliant breath, Owning that life and death, A-like are Thine.

This block contains the continuation of the musical score for 'Harlan'. It follows the same notation and key signature as the first block, with the melody and bass line continuing across two staves.

123

Leyden. 6.6.4.6.6.6.4.

BRAUN, 1675.

This musical score is for the hymn 'Leyden'. It is written in a 3/2 time signature and a key signature of two flats. The melody is in a single staff with a treble clef, and the bass line is in a single staff with a bass clef.

This block contains the continuation of the musical score for 'Leyden', showing the melody and bass line across two staves.

Slower.

This block contains the final part of the musical score for 'Leyden'. It includes the 'Slower.' marking above the staff, indicating a change in tempo. The melody and bass line continue across two staves.

124

Moscow. 6.6.4.6.6.4.

F. GIARDINI.



125

Queenstown. 6.6.5.5.5.5.

Star of morn and e - ven, Sun of Heaven's heaven, Saviour high and dear,

T'ward us turn Thine ear, Through whate'er may come, Thou canst lead us home.

E. H. TURPIN.

JESUS, my chief pleasure, JE-SUS, my heart's treasure, Matchless Pearl of Grace!

The first system of the hymn is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

Long my heart hath pant-ed, And hath well nigh faint-ed

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.

To be-hold Thy Face: Thine I am, Thou spot-less Lamb,

The third system continues the melody and accompaniment. The lyrics are written below the treble staff.

O what tie can e'er be near-er! Who than JE-SUS dear-er?

The fourth system concludes the hymn. The lyrics are written below the treble staff.

W. W. RINGROSE, Mus. Bac.

(♩ = 63.) *mf* *p* (♩ = 72.)

Be - hold the LAMB of GOD: O Thou for sin - ners slain,

cres. *dim.*

Let it not be in vain That Thou hast died:

dolce. *cres.*

Thee for my SA - VIOUR let me take, My

rall. e dim.

on - ly re - fuse let me make Thy pier - ced Side.

My spi - rit longs for Thee With - in my troubled breast,

The musical score for 'Penarth' is written in treble and bass staves. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'My spi - rit longs for Thee With - in my troubled breast,'.

Though I un-worth - y be Of so Di - vine a Guest.

The second system of the musical score for 'Penarth' continues the melody and accompaniment. The lyrics are: 'Though I un-worth - y be Of so Di - vine a Guest.'.

EDWIN MOSS.

Go for - ward in your course, Ye ar - mies of the sky,

The musical score for 'Victory' is written in treble and bass staves. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Go for - ward in your course, Ye ar - mies of the sky,'.

Be - cause the Lord your God Doth lead to vic - to - ry.

The second system of the musical score for 'Victory' continues the melody and accompaniment. The lyrics are: 'Be - cause the Lord your God Doth lead to vic - to - ry.'.

130

Angelus. 6.6.6.6. TROCHAIC.

GERMAN.



131

Ravenshaw. 6.6.6.6. TROCHAIC.

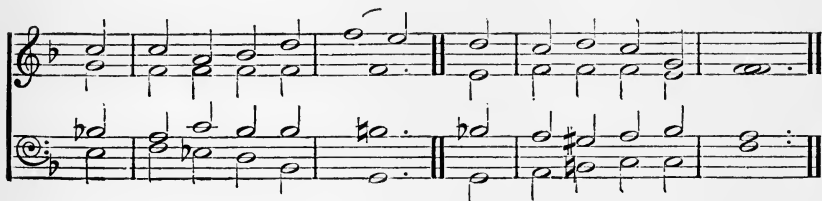
"Kirchengesang aus dem
Wittenbergischen, &c." 1569.

Lord, Thy word a - bi - deth, And our foot-steps gui - deth;

Who its truth be - liev - eth Light and joy re - ceiv - eth.

(73)

II



Abide in Him, abide
In Christ the Crucified;
He liveth and was dead,
Him angel hosts adore.
He is Creation's Head,
Alive for evermore.

ARTHUR E. DYER, Mus. Bac.

mf

Once more be-fore we part, Bless the Re-deem-er's Name;

cres.

Join ev-'ry tongue and heart To'a-dore and praise the Lamb;

Org.

A little slower.

p

Je-sus the sin-ners' Friend! Him, Whom our souls a-dore...

Voices in unison.

p Organ.

cres.

His prais-es have no end; Praise Him for ev-er-more.

cres.

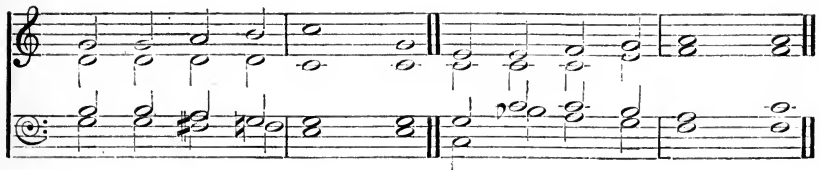
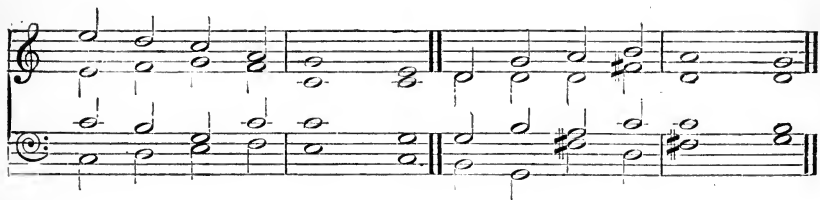
f

rall.



Holywell: 6.6.6.6.6.6.6.6. TROCHAIC.

Rev. G. P. MERRICK, B.A., Mus. Bac.



J. BAPTISTE CALKIN.

An - gels as - sist to sing The honours of your God ;

The first system of the musical score for 'S. Thomas' is in common time (C). It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'An - gels as - sist to sing The honours of your God ;'.

Touch ev - 'ry tuneful string, . And sound His name a - broad ;

The second system of the musical score continues the melody and accompaniment. The lyrics are 'Touch ev - 'ry tuneful string, . And sound His name a - broad ;'.

Org.

Pour the trembling notes a - long. Swell the u - ni - ver - sal song.

The third system of the musical score continues the melody and accompaniment. The lyrics are 'Pour the trembling notes a - long. Swell the u - ni - ver - sal song.'.

Org.

The first system of the musical score for 'Adoration' is in common time (C). It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat).



138 Croft's Hundred-and-forty-eighth. 6.6.6.6.8.8.
W. CROFT, Mus. Doc.



139

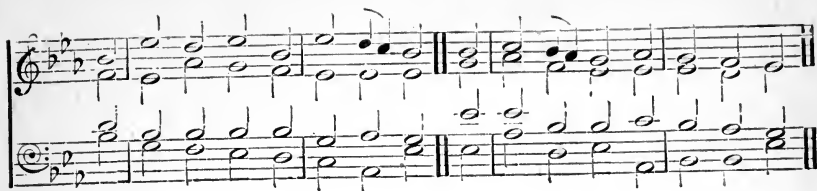
Exeter. 6.6.6.6.8.8.

EDWARD JESSER.



140 Old Hundred=and=forty=eighth. 6.6.6.6.8.8.

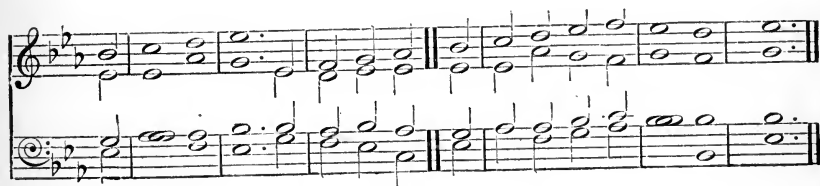
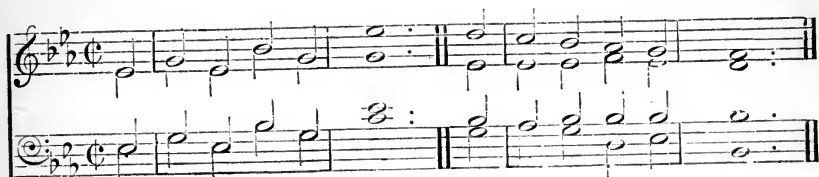




141

Oney. 6.6.6.6.8.8.

Rev. J. DARWELL.



142

Christchurch. 6.6.6.6.8.8.

C. STEGGALL, Mus. Doc.

Musical score for 'Christchurch' in C major, 6/8 time. The score consists of three systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

143

Sherborne. 6.6.7.6.7.6.

E. HERBERT, Mus. Bac.

3rd and 4th
verses.

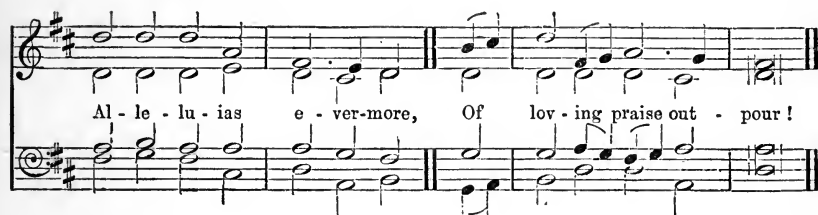
Musical score for 'Sherborne' in D major, 6/8 time. The score is for the 3rd and 4th verses. It features a treble and bass staff. The melody is in the treble staff, with lyrics written below it. The bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Al - le - lu - ias sound ye, In strains of heav'nly laud!

The remain-
ing verses.



Sing, ci - ti - zens of hea - ven, Sweet psal - mo - dy to God.

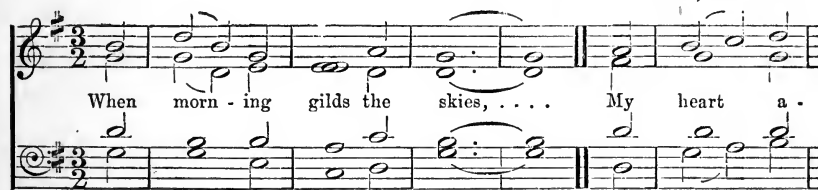


Al - le - lu - ias e - ver - more, Of lov - ing praise out - pour !

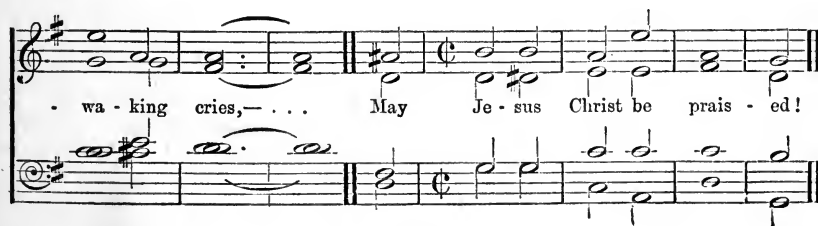
144

Leigh. 6.6.7.

W. B. GILBERT, Mus. Bac.



When morn - ing gilds the skies, . . . My heart a -



wa - king cries, - . . . May Je - sus Christ be prais - ed !

ARTHUR E. DYER, Mus. Bac.



JESUS, to Thee we fly,
On Thee for help rely:
Thou our only Refuge art,
Thou dost all our fears control,
Rest of ev'ry troubled heart,
Life of ev'ry dying soul.



Eternal SPIRIT, come
Into Thy meanest home;
From Thy high and holy place,
Where Thou dost in glory reign,
Stoop, in condescending grace,
Stoop to the poor heart of man.

HEBREW MELODY.

The God of Abraham praise, Who reigns enthron'd a - bove,

An - cient of e - ver - last - ing days, And God of love.

Je - ho - vah, great I AM, By earth and heav'n con - fess'd;

We bow, and own the sa - cred name For e - ver bless'd.

A few more years shall roll . . . A few more sea-sons come,

The first system of the musical score for 'Hastings' is in D major (three sharps) and 6/8 time. It consists of two staves, treble and bass. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

And we shall be with those that rest A - sleep with - in the tomb:

The second system continues the melody and accompaniment. The lyrics are written below the staves.

p Then, O my LORD, pre - pare *cres.* My soul for that great day;

The third system begins with a piano (*p*) dynamic marking. The melody continues with a crescendo (*cres.*) leading into the final phrase. The lyrics are written below the staves.

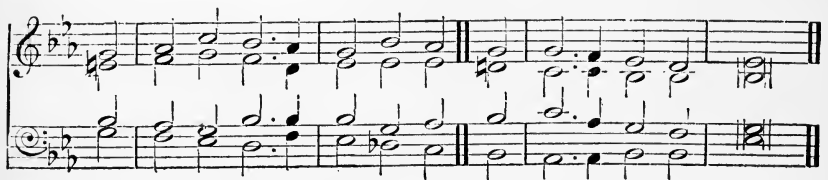
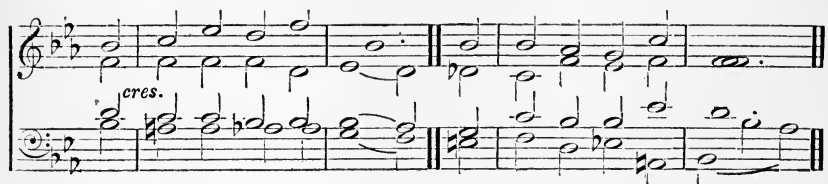
f O wash me in Thy precious Blood, And *p* take my sins a - way.

The fourth system begins with a forte (*f*) dynamic marking. The melody continues with a piano (*p*) dynamic marking. The lyrics are written below the staves.

Worlebury. 6.6.8.6.6.6.8.6. (D.S.M.)

"Come, all who truly bear."

ARTHUR E. DYER, Mus. Bac.



W. CHALMERS MASTERS.

The Church has waited long Her ab-sent Lord to see; And still in lone-li-

- - ness she waits, A friendless stranger she. Age af-ter age has gone,

Sun af-ter sun has set, And still in weeds of wi-dow-hood

pp slower.
She weeps a mourner yet. Come, then, LORD JE - su, come.

How pleas'd and blest was I To hear the peo - ple cry,—

The musical score for 'Ascalon' is written in G major (one sharp) and 6/8 time. It consists of two systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are placed below the treble staff.

"Come, let us seek our God to - day." Yes, with a cheer-ful zeal,

The second system of the musical score continues the melody and accompaniment. The lyrics are placed below the treble staff.

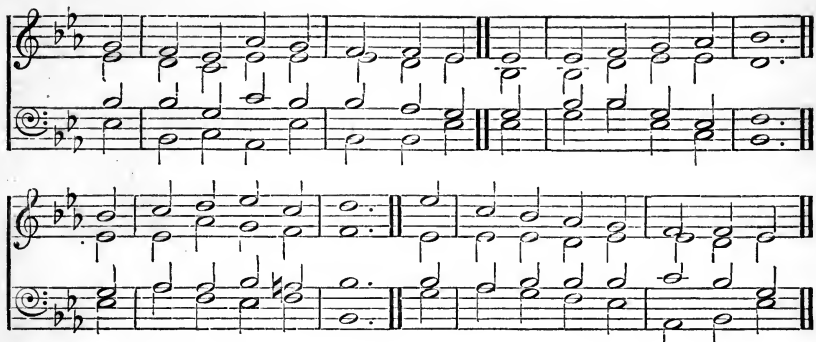
We haste to Zi - on's hill, And there our vows and hom - age pay.

The third system of the musical score concludes the piece. The lyrics are placed below the treble staff.

152 Old One-Hundred-and-twenty-second. 6.6.8.6.6.8.

GENEVAN PSALTER, 1592.

The musical score for 'Old One-Hundred-and-twenty-second' is written in G major (one sharp) and 6/8 time. It consists of two systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support.



153

Selhurst. 6.6.8.6.8.7.

EDWIN MOSS.



From E - gypt's bond - age come, Where death and dark - ness reign,



We seek our new, our bet - ter home Where we our rest shall gain.



Halle - lu - jah! Halle - lu - jah! We are on our way to God,

154

Courland. 6.6.10.6.6.10. IAMBIC.

H. BAUMER, R.A.M.

Thou who didst stoop be - low, To drain the cup of woe,

And wear the form of frail mor-tal - i - ty; Thy bless-ed la-bours done,

Thy Crown of vic-t'ry won, Hast pass'd from earth, pass'd to Thy Home on high.

155

Chepstow. 6.6.10.6.6.10.

EDWIN MOSS.

JE - su, most lov - ing One, Who from Thy Glo - ry's Throne,

Cam-est to seek the sheep roam-ing a - stray : JE - SU, Thou sweetest Guest,

JE - SU, Thou Shepherd best, Draw my heart af - ter Thee now and for aye.

156

S. Andrew. 6.7.6.7.

Praise we our God with joy, And glad-ness nev - er end - ing :

An - gels and saints with us Their grate-ful voi - ces blend - ing.

JOHN READING,

O come all ye faith - ful, Joy - ful and tri - um - phant; O come ye, O

The first system of musical notation for the hymn 'Adeste fideles'. It consists of a treble and a bass staff, both in the key of D major (two sharps) and common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'O come all ye faith - ful, Joy - ful and tri - um - phant; O come ye, O'.

come ye to Beth - le - hem; Come and be - hold Him Born, the King of An - gels;

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'come ye to Beth - le - hem; Come and be - hold Him Born, the King of An - gels;'.

O come, let us a - dore Him, O come, let us a - dore Him,

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'O come, let us a - dore Him, O come, let us a - dore Him,'.

O come, let us a - dore Him, Christ the Lord.

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'O come, let us a - dore Him, Christ the Lord.'.



Friend after friend departs ;
Who hath not lost a friend ?
There is no union here of hearts,
That finds not here an end
Were this frail world our final rest,
Living or dying, none were blest.

Come down, O Love Di - vine, Seek Thou this soul of mine,

And vis - it it with Thine Own ar - dour glow - ing;

O Com - fort - er draw near... With - in my heart ap - pear,

And kin - dle it, Thy ho - ly flame be - stow - ing.

JOHANN CRÜGER, 1653.

Let all men praise the Lord, In wor-ship low-ly bend-ing;

On His most ho-ly word, Re-deem'd from woe, de-pend-ing.


He gra-cious is and just, From child-hood us doth lead;

On Him we place our trust, And hope in time of need.

161

Fulham. 6.8.6.4.

EDWIN MOSS.



Lo! on th'in-glo-rious tree, The Lord, the Lord of Glo-ry hangs,
For-sak-en now is He, And pierc'd with pangs.

162

S. Helen. 6.8.6.8.

REV. J. B. DYKES, M.A., Mus. Doc.



O Je-su! God and Man, For love of chil-dren once a Child,
O Je-su! God and Man, The Vir-gin-born, the Un-de-fil'd.

163

Monsell. 6.10.6.10.

Birds have their quiet nests, Foxes their holes, and man his peaceful bed.

All creatures have their joy, But Jesus had not where to lay His Head.

164

Median. 6.10.10.6.

GORDON SAUNDERS.

Blessed be God, our God, Who gave for us His well-beloved Son,

His gift of gifts all other gifts in one: Blessed be God, our God!

"LYRA DAVIDICA," 1708.

“Christ the Lord is ris’n to - day,” Al.....le - lu - ia!

The first system of the musical score is written for a treble and bass clef in the key of D major (two sharps). The time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The system ends with a double bar line.

Sons of men and an - gels say, Al.....le - lu - ia!

The second system of the musical score continues the melody and bass line. The lyrics are written below the notes. The system ends with a double bar line.

Raise your joys and tri-umphs high; Alle - lu - ia!

The third system of the musical score continues the melody and bass line. The lyrics are written below the notes. The system ends with a double bar line.

Sing, ye heav’ns, thou earth re - ply, Al.....le - lu - ia!

The fourth system of the musical score continues the melody and bass line. The lyrics are written below the notes. The system ends with a double bar line.

Rev. A. J. N. MACDONALD.

FA-THER, here we de-di-cate This new year to Thee,

The first system of the hymn is written in G major (one sharp) and common time. It consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

In what-ev-er world-ly state Thou wilt have us be:

The second system continues the melody and accompaniment. The lyrics are written below the notes.

Not from sor-row, pain, or care, Free-dom dare we claim;

The third system continues the melody and accompaniment. The lyrics are written below the notes.

This a-lone shall be our pray'r, "Glo-ri-fy Thy Name."

The fourth system concludes the hymn. The lyrics are written below the notes.

J. G. CALLCOTT.

When the weary, seek-ing rest, To Thy goodness flee.. When the hea-vy - la-den cast

All their load on Thee; When the troubled, seek-ing peace, On Thy Name shall call;..

cres. When the sin-ner, seek-ing life, *rit.* At Thy feet shall fall:.. *p a tempo.* Hear Thou in

love, O LORD, the cry, In heav'n Thy dwell - ing-place on high.

EDWIN MOSS.



Ev'ry morning the red sun
Rises warm and bright,
But the ev'ning cometh on,
And the dark cold night:
There's a bright land far away,
Where 'tis never ending day.

169

Berlin. 7.6.7.6. IAMBIC.

C. P. E. BACH.



170

Elfracombe. 7.6.7.6. IAMBIC.

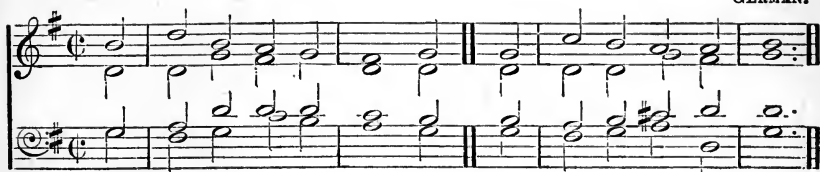
E. S. KEALL.



171

Leipzig. 7.6.7.6. IAMBIC.

GERMAN.



172

S. Cecilia. 7.6.7.6. IAMBIC.

"The Voice that breathed o'er Eden."

REV. R. R. CHOPPE, B.A.



173

Weimar. 7.6.7.6. IAMBIC.

C. P. E. BACH.



174

Carthage. 7.6.7.6. TROCHAIC.

Rev. G. P. MERRICK, B.A., Mus. Bac.



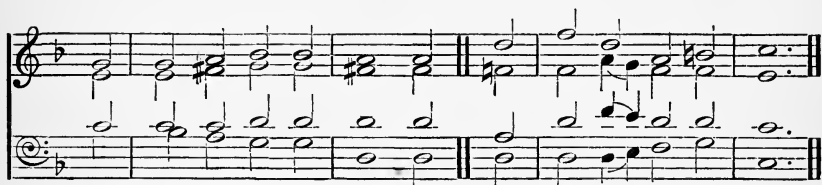
JE ; RU - SA - LEM the gol - den! With milk and hon - ey blest ;

Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.

I know not, oh! I know not What joys a - wait us there ;

What ra - dian - cy of glo - ry, What bliss be - yond com - pare.

176

Munich. 7.6.7.6.7.6.7.6. IAMBIC.J. G. CHE, STORL'S,
GESANGBUCH, 1711.

177

Passion Chorale. 7.6.7.6.7.6.7.6. IAMBIC.

HANS LEO HASSLER, 1601.





178

S. Theodulph. 7.6.7.6.7.6.7.6. IAMBIC.

MELCHIOR TESCHNER, c. 1600.



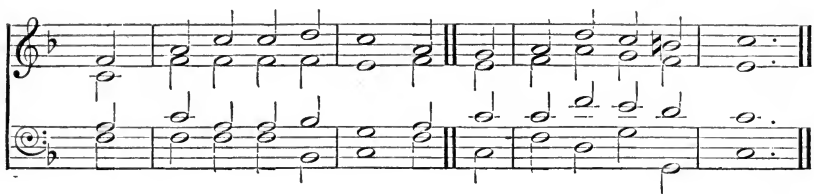
Hosanna. 7.6.7.6.7.6.7.6. IAMBIC.

"All hail the joyful morning."

H. BAUMER, R.A.M.



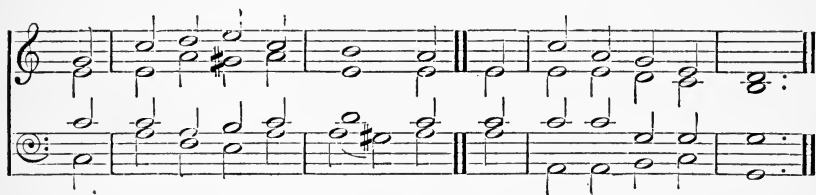
L. MASON.



Scotland. 7.6.7.6.7.6.7.6. IAMBIC.

"From Greenland's icy mountains."

W. J. WESTBROOK.



ARTHUR E. DYER, MUS. BAC.

Boldly.

VOICES
IN
UNISON.

Hail, to the Lord's A-noint-ed, Great David's greater Son! Hail, in the time ap-

ORGAN.

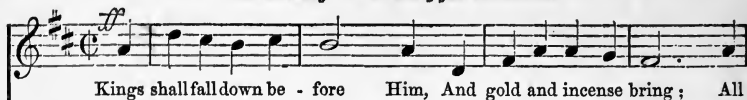
point - ed, His reign on earth be - gun! He comes to break op - pres - sion, To

set the captive free; To take away trans - gres - sion, And rule in e - qui - ty.

182a.

When the following words are not sung, this arrangement may be used for the verses commencing "O'er every foe victorious."

VOICES
IN
UNISON.



ORGAN.



na - tions shall a - dore Him, His praise all peo - ple sing; For



He shall have do - min - ion O'er ri - ver, sea, and shore, Far



rall.

as the ea - gle's pin - ion Or dove's light wing can soar.

rall. - en - tando.

183

Ashstead. 7.7.7.4. or 7.7.7. ending at *

EDWIN MOSS.

LORD! in this Thy mer-cy's day, Ere the time shall pass a - way,

** pp*

On our knees we fall and pray, Have mer - cy, LORD.

JOHANN SCHOP, 1642.



Let our choir new anthems raise,
Wake the song of gladness ;
God, Himself, to joy and praise
Turns the martyrs' sadness ;

Bright the day that won their crown,
Open'd heaven's portal,
As they laid the mortal down
To put on th'immortal.



In the day of thy distress,
May Jehovah hear thee;
In the hour when dangers press,
Jacob's God be near thee;
Send thee from His holy place,
Timely aid or strength'ning grace.

We plough the fields and scat-ter The good seed on the land, But it is fed and

wa - ter'd By God's Al-mighty Hand; He sends the snow in win - ter,

The warmth to swell the grain, The breez-es, and the sun - shine,

And soft refresh-ing rain. All good gifts a - round us Are sent from heaven a - bove,

Then thank the Lord, O thank the Lord, For all His love.

This musical score is for a hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Then thank the Lord, O thank the Lord, For all His love." The music consists of two measures, each with a repeat sign.

187

All Hallow's. 7.6.7.6.7.7.

H. BRANSCOMBE.

Not Thy gar - ment's hem a - lone My trem - bling faith would hold,

This is the first system of the hymn "All Hallow's". It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Not Thy garment's hem alone My trembling faith would hold,". The music consists of two measures, each with a repeat sign.

Though Di - vine com - pas - sion shone Be - neath its sa - cred fold;

This is the second system of the hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Though Divine compassion shone Beneath its sacred fold;". The music consists of two measures, each with a repeat sign.

Thou didst own her mute ap - peal, Who be - sought Thy power to heal.

This is the third system of the hymn. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Thou didst own her mute appeal, Who besought Thy power to heal." The music consists of two measures, each with a repeat sign.

Migh - ty Quick - ener, Spi - rit blest, Who to life didst wake me,

Wilt Thou not be - come my Guest, For Thy dwell - ing take me?

Ev - er - more in me a - bide, To all truth be - come my Guide,

And for spi - rits glo - ri - fied Meet com - pa - nion make me.





None is like Jes - hu - run's God, So great, so strong, so high:

The first system of musical notation for the hymn 'Jeshurun'. It consists of a treble and a bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The system ends with a double bar line.

Lo! He spreads His wings a - broad, He rides up - on the sky:

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff. The system ends with a double bar line.

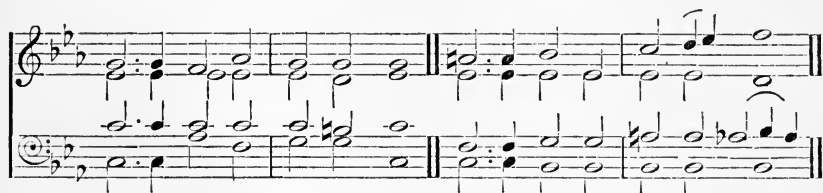
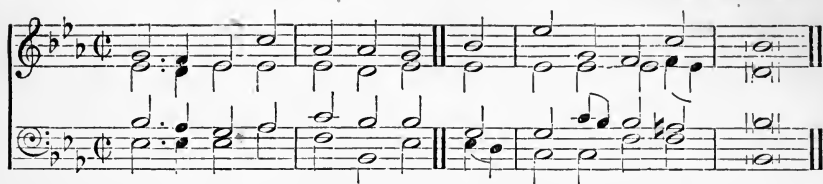
Is - rael is His first - born son: God, th'AL-MIGH-TY God is thine;

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff. The system ends with a double bar line.

See Him to thy help come down The Ex - cel - lence Di - vine.

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff. The system ends with a double bar line.

J. HALLETT SHEPPARD.



SIR W. STERNDALÉ BENNETT, M.A., Mus. Doc.

Praise the LORD Who reigns a - bove, And keeps His courts be - low;

The first system of music is in G major (one sharp) and 6/8 time. It consists of a treble and a bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

Praise Him for His bound-less love, And all His great-ness shew;

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Praise Him for His no - ble deeds; O praise Him for His match-less pow'r:

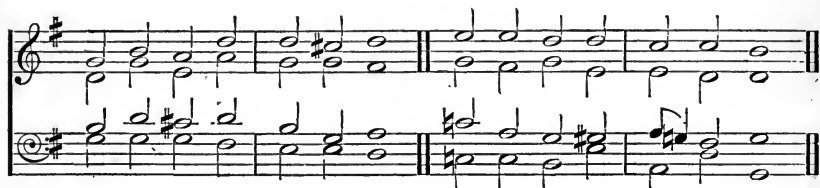
The third system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Him, from Whom all good pro - ceeds, Let earth and heav'n a - dore.

The fourth system of music concludes the piece. The lyrics are written below the treble staff.



Glory be to God on high,
And peace on earth descend;
God comes down, He bows the sky,
And shows Himself our Friend:
God the Invisible appears,
God, the Blest, the Great I AM,
Sojourns in this vale of tears,
And JESUS is His Name.



Meet and right it is to sing,
In ev'ry time and place,
Glory to our heavenly King,
The God of truth and grace;
Join we then with sweet accord,
All in one thanksgiving join:
Holy, holy, holy, LORD,
Eternal praise be Thine!

EDWIN MOSS.

Lord of air, and earth, and sea, Supreme in pow'r and grace,

The first system of musical notation for the hymn 'Sheerness'. It consists of a treble and a bass staff in 3/2 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Un-der Thy pro-tection, we Our souls and bo-dies place.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the notes.

Bold, an un-known land to try, We launch in - to the foaming deep,

The third system of musical notation, continuing the melody and accompaniment. The lyrics are written below the notes.

Rocks, and storms and death de - fy, With Je - sus in the ship.

The fourth system of musical notation, concluding the hymn. The lyrics are written below the notes.

A pil-grim here I wan - der, On earth have no a - bode,

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

My fa - ther-land is yon - der, My home is with my God.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

For here I jour - ney to and fro, There in e - ter - nal rest

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

Will God His gra - cious gift bes - tow On all the toil op - prest.

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

Rev. J. B. DYKES, M.A., Mus. Doc.



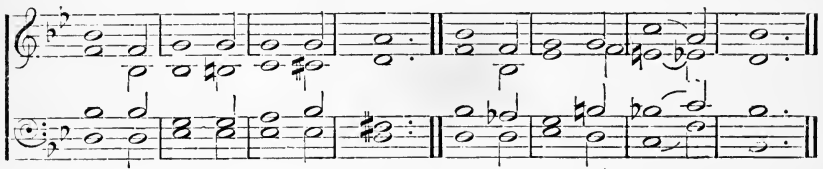
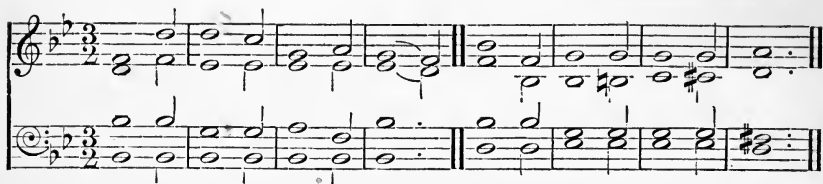
The day is past and over,
All thanks, O LORD, to Thee,
We pray Thee now that sinless
The hours of darkness be.
O JESU! keep us in Thy sight,
And save us thro' the coming night.

JE - su! Name all names a - bove, JE - su, best and dear - est,

JE - su, fount of per - fect love; Ho - liest, tend'rest, near - est:

JE - su, source of grace complet - est, JE - su, pur - est, JE - su, sweet - est,

JE - su, well of pow'r Di - vine, Make me, keep me, seal me Thine!



In the hollow of Thy Hand,
Maker of the sea and land,
Thou dost hold the waters ;
FATHER, in our sore distress,
Seal the open'd heav'ns, and bless
Sion's sons and daughters.

201

Southwark. 7.7.7. or 8.8.8.

EDWIN MOSS.

Je - sus to Thy ta - ble led . . , Now let ev' - ry

heart be fed . . , With the true and liv - ing bread.

202

Camberwell. 7.7.7.3.

J. McMURDIE, Mus. Bac.

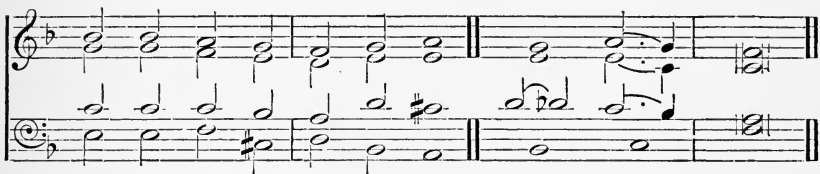
“Christian! seek not yet re - pose,” Hear thy guard - ian an - gel say;

Thou art in the milst of foes; “Watch and pray, Watch and pray.”

203

Kensington. 7.7.7.3. (or 7.7.7.5.)

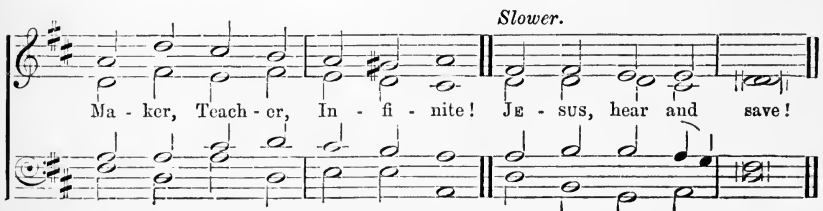
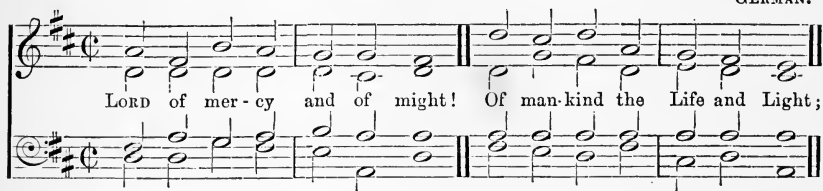
W. BENNETT GILBERT, Mus. Bac.



204

Capetown. 7.7.7.5.

GERMAN.



205

Litany. 7.7.7.6. or 7.7.7.7.

God the FA-THER, God the WORD, God the Ho-ly GHOST a-dor'd,
 Bles-sed TRI-NI-TY, One LORD: Spare us HO-LY TRI-NI-TY.

The musical score for 'Litany' is written for two staves, treble and bass clef, in G major (one sharp) and common time. The melody is simple and hymn-like, with lyrics printed below the notes. The piece is marked with a repeat sign at the end of each line.

206

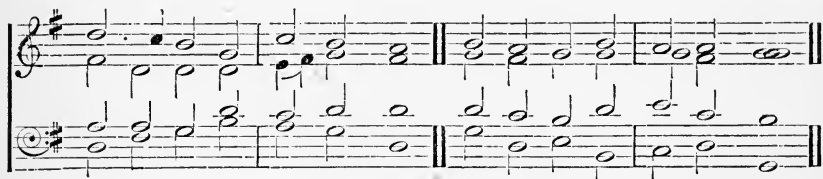
Reigate. 7.7.7.6. or 7.7.7.7.

EDWIN MOSS.

In the dark and cloud-y day, When earth's rich-es flee a-way,
 And the last hope will not stay, My SA-UIOUR, com-fort me!

The musical score for 'Reigate' is written for two staves, treble and bass clef, in G major (one sharp) and common time. The melody is simple and hymn-like, with lyrics printed below the notes. The piece is marked with a repeat sign at the end of each line.

207

Brasted. 7.7.7.7.From a Chorale by
PETER WEIMAR, c. 1780.

208

Compassion. 7.7.7.7.

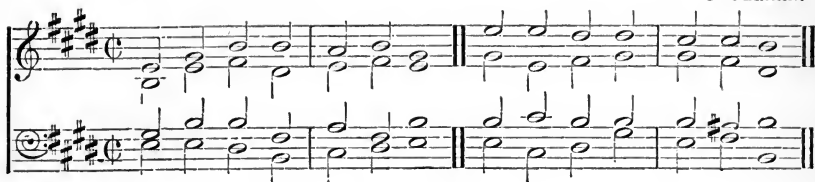
H LAHEE.



209

Culbach. 7.7.7.7.

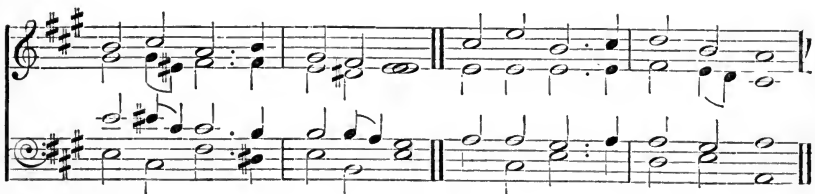
OLD GERMAN.



210

German Hymn. 7.7.7.7.

IGNACE PLEYEL, d. 1831.



211

Gibbons. 7.7.7.7.

ORLANDO GIBBONS, Mus. Doc.



212

Harts. 7.7.7.7.

B. MILGROVE, d. 1810.



213

Heinlein. 7.7.7.7.

PAUL HEINLEIN, 1673.



214

Innocents. 7.7.7.7.



215

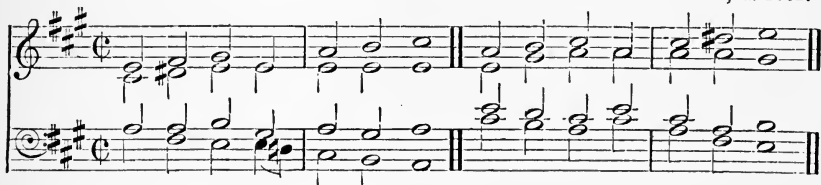
Lubeck. 7.7.7.7.

FREYLINGHAUSEN'S
"GEISTREICHES GESANGBUCH," 1704.

216

Ludlow. 7.7.7.7.

H. LAWES, d. 1662.



217

Monkland. 7.7.7.7.

"Praise, O praise our God and King."

J. B. WILKES, R.A.M.



218

Redhead. No. 47. 7.7.7.7.

R. REDHEAD.



219

Savannah. 7.7.7.7.

Rev. C. I. LATROBE, d. 1836.



220

Vienna. 7.7.7.7.

J. H. KNECHT, 1793.



221

Nassau. 7.7.7.7.4. or 7.7.7.7.7.

JOHANN ROSENMÜLLER, d. 1686.

CHRIST the LORD is ris'n a-gain: CHRIST hath broken ev-'ry chain; Hark! an-ge-lic
 voi-ces cry, Sing-ing ev-er-more on high, Al-le-lu-ia!

222

Brecon. 7.7.7.7.4.7.

Rev. G. P. MERRICK, B.A., Mus. Bac.

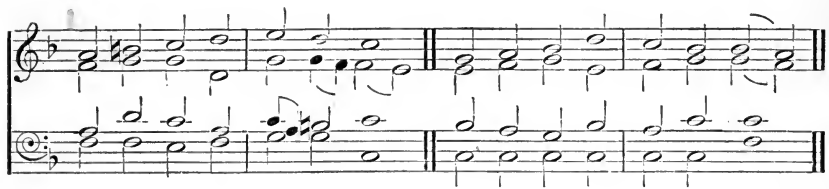
Thou Who didst for Pe-ter's faith Kind-ly con-de-scend to pray, Thou Whose lov-ing-
 kindness hath Kept me to the present day, Kind Conductor, Still direct my devious way.

Ho - ly Spi - rit, gent - ly come, Raise us from our fall - en state,

Fix Thy ev - er - last - ing home In the hearts Thou didst cre - ate!

Gift of God most High! Vi - sit ev' - ry trou - bled breast:

Light and life and love sup - ply, Give our spi - rits per - fect rest!



Come, Thou HOLY SPIRIT, come,
And from Thine eternal home
Shed the ray of light Divine ;
Come, Thou FATHER of the poor,
Come, Thou Source of all our store,
Come, within our bosoms shine.

225

Cassel. 7.7.7.7.7.7.

"Choralbuch der
Brüdergemeinen," 1784.

226

Dir. 7.7.7.7.7.7.

GERMAN.



227

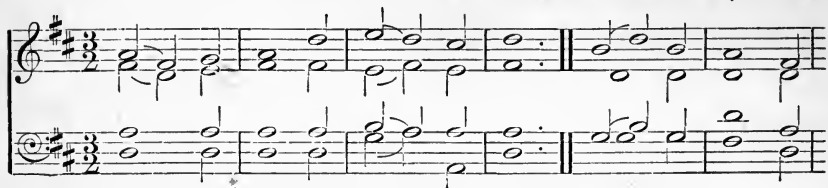
Madrid. 7.7.7.7.7.7.

Musical score for 'Madrid' in G major, 7/8 time. The score consists of two systems of two staves each. The first system ends with a double bar line and the word 'FINE.' written above the second staff. The second system ends with a double bar line and the initials 'D.C.' written above the second staff. The melody is primarily in the treble clef, with the bass clef providing harmonic support.

228

Salzburg. 7.7.7.7.7.7.JOHANN ROSENMÜLLER,
Arr. by J. S. BACH.

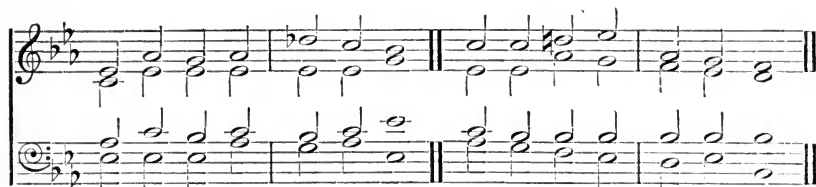
Musical score for 'Salzburg' in D major, 7/8 time. The score consists of three systems of two staves each. The key signature has two sharps (F# and C#). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The score concludes with a double bar line at the end of the third system.



Hollingside. 7.7.7.7.7.7.7.

"Jesu, Lover of my soul."

REV. J. B. DYKES, M.A., Mus. Doc.



p

Saviour, when in dust to Thee Low we bow th'a - dor - ing knee;

When, re - pen - tant, to the skies Scarce we lift our weep - ing eyes,

Oh! by all Thy pains and woe, Suff - er'd once for man be - low,

pp rall.

Bend - ing from Thy Throne on high, Hear our so - lemn Li - ta - ny.



Bethlehem. 7.7.7.7.7.7.7.7.

FELIX MENDELSSOHN BARTHOLDY.

Hark! the he - rald an - gels sing, - Glo - ry to the new-born King; Peace on earth, and

mer-cy mild: God and sin - ners re - con-cil'd. Joy - ful all ye na - tions rise;

Join the tri-umph of the skies, With th'angel-ic host proclaim, - CHRIST is born in

Beth - le - hem. Hark! the he - rald an - gels sing, Glo - ry to the new-born King!

Ped.

ARTHUR E. DYER, Mus. Bac.

p

FA-THER, by Thy love and pow'r, Comes a-gain the ev'n-ing hour: Light has vau-ish'd,

mf

la-bours cease, Wea-ry creatures rest in peace, Thou, whose ge-nial dews dis-til..

p

On the low-liest weed that grows, FATHER, guard our couch from ill, Lull Thy creatures

cres.

to re- pose, We to Thee, our- selves re- sign; Let our la-test thoughts be Thine.

HENRY GALSBY.

On - ward let my chil - dren go, God the

LORD com-mands us so; Tho' the path be thro' the sea,

Lit - tle flock, what's that to Thee? On - ly trust His love un -

- bound - ed, Thou shalt nev - er be con - - found - - ed.

Rev. J. B. DYKES, M.A., Mus. Doc.



LORD, we raise our cry to Thee,
 Like the blind beside the way:
 Make our darken'd souls to see
 Glories of Thy perfect Day.
 O LORD! rebuke our sullen night,
 And give Thyself unto our sight!

Ho - ly off-rings, rich and rare, Of - fer-ings of praise and pray'r,

Pur - er life and pur - pose high, Clasp - ed hands, up - lift - ed eye,

p cres.
Low - ly acts of a - dor - a - tion To the GOD of our sal - va - tion-

cres. f p rall.
On His al - tar laid we leave them, CHRIST, pre-sent them! GOD, re - ceive them.

EDWIN MOSS.

Head of the Church tri - um - phant! We joy - ful - ly a - dore Thee.

The first system of music for 'Grasmere' is in G major (one sharp) and common time. It consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: 'Head of the Church tri - um - phant! We joy - ful - ly a - dore Thee.'

Till Thou ap - pear, Thy mem - bers here Shall sing like those be - fore Thee.

The second system of music continues the melody and accompaniment. The lyrics are: 'Till Thou ap - pear, Thy mem - bers here Shall sing like those be - fore Thee.'

We lift our hearts and voi - ces In blest an - ti - ci - pa - tion,

The third system of music continues the melody and accompaniment. The lyrics are: 'We lift our hearts and voi - ces In blest an - ti - ci - pa - tion,'

And cry a - loud, and give to God The praise of our sal - va - tion.

The fourth system of music concludes the piece. The lyrics are: 'And cry a - loud, and give to God The praise of our sal - va - tion.'

239

Dessau. 7.8.7.8.

"Jesus lives! no longer now."

I. Chr. KITTEL, 1780.



240

Taunton. 7.8.7.8.4.

ARTHUR E. DYER, Mus. Bac.

JESUS lives! no longer now Can thy ter-rors, Death, ap - pal us: JESUS

lives! by this we know, Thou, O Grave, canst not en-thral us. Al-le - lu - ia!

(The small notes are for the Organ only.)

241

Marrogate. 7.8.7.8.7.

LORD, my Rock, to Thee I cry, Hear the voice of my complain-ing, Lest if Thou my
 suit de-ny, Through re-buke of Thy dis-dain-ing I be-come as those who die.

242

Beaminster. 7.8.7.8.7.3.

J. G. CALLCOTT.

Come, Thou bright and Morn-ing Star, Light of Light, with-out be-gin-ning,
 Shine up-on us from a-far, That we may be kept from sin-ning;
Slower.
 Drive a-way, by Thy clear Light, Our dark night.

243

Prague. 7.8.7.8.7.7.

GERMAN.

Wilt Thou not, my Shep-herd true, Spare Thy sheep, in mer-cy spare me?
Wilt Thou not, as shep-herds do, In Thine arms re-joic-ing bear me?

Bear me where all trou-bles cease, Home to folds of joy and peace?

244

Philippi. 7.8.8.7.

Fear no more the clank-ing chain, Thou'rt free as the light of hea-ven:

For stripes and wea-ri-ness and pain, Th'e-ter-nal rest is gi-ven.

245

Hulme. 8.3.3.6.

J. G. EBELING, 1666.

Ere I sleep, for ev'-ry fa-vour This day shew'd By my God, I will bless my SA - viour.

The musical score for 'Hulme' is written in G major (one sharp) and common time. It consists of two staves, treble and bass. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes.

246

Chichester. 8.4.7.8.4.7.

F. E. GLADSTONE.

Come, my soul, thou must be wak - ing, Now is break - ing

The first system of the musical score for 'Chichester' is in G major and common time. It features two staves. The lyrics 'Come, my soul, thou must be wak - ing, Now is break - ing' are placed under the notes.

O'er the earth an - oth - er day; Come to Him Who made this splen - dour,

The second system of the musical score continues the melody and accompaniment. The lyrics 'O'er the earth an - oth - er day; Come to Him Who made this splen - dour,' are written below the notes.

See thou ren - der All thy fee - ble strength can pay.

The third system of the musical score concludes the piece. The lyrics 'See thou ren - der All thy fee - ble strength can pay.' are written below the notes.

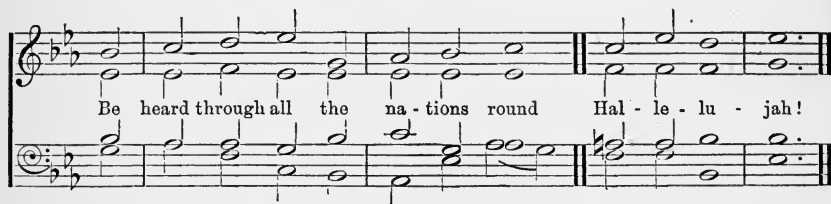
247

S. Jerome. 8.4.8.4.

Rev. G. P. MERRICK, B.A., Mus. Bac.



“Tis fin-ish'd! let the joy-ful sound Hal-le-lu-jah!



Be heard through all the na-tions round Hal-le-lu-jah!

248

Hanover Square. 8.4.8.4.8.4.

C. S. JEKYLL.



Our God, we thank Thee, Who hast made The earth so bright; So full of splendour and of



joy, Beau-ty and light; So ma-ny glo-rious things are here, No-ble and right.

My SAVIOUR, 'mid life's va - ried scene, Be Thou my Stay;

Guide me thro' each per - plex - ing path, To per - - fect day;

In weak - ness and in sin I stand, Still faith can clasp Thy

migh - ty Hand, And fol - low at Thy dear com - mand.

God, Who mad - est earth and hea - ven, Dark - ness and light;

Who, the day for toil hast giv - en, For rest the night:

May Thine an - gel - guards de - fend us, Slum - ber sweet Thy mer - cy send us,

Ho - ly dreams and hopes at - tend us This live - long night.

251

S. Clement. 8.5.8.3.

HENRY HILES, Mus. Doc.

Art thou wea-ry, art thou lan-guid, Art thou sore dis-trest?

“Come to me,” saith One, “and com-ing, Be at rest.”

252

Wood End. 8 5.8.5. (or 8.6.8.6.)

Rev. G. P. MERRICK, B.A., Mus. Bac.

Thou, Who on that won-drous jour-ney Sett'st Thy Face to die,

By Thy ho-ly, meek ex-am-ple, Teach us cha-ri-ty.

253

Olmutz. 8.6.8.4.

GERMAN.

Our blest Re-deem-er ere He breath'd, His ten-der last fare-well,

A Guide, a Com-fort-er bequeathed, With us to dwell.

254

Posen. 8.6.8.6.4.4.8.8.

O ris-en LORD, O conqu'ring KING, O Life of all that live, Once Death, our foe,
To us that peace of free-dom bring Which on-ly Thou canst give:

Had laid Thee low; Now Thou hast rent his bonds in twain, Now art Thou ris'n Who once wast slain!

O Pa - ra-dise! O Pa - ra-dise! Who doth not crave for rest?

The first system of musical notation for 'Lamborne' is in G major (one sharp) and 6/8 time. It consists of a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'O Pa - ra-dise! O Pa - ra-dise! Who doth not crave for rest?'.

Who would not seek the hap - py Land, Where they that lov'd are blest?

The second system of musical notation continues the melody and accompaniment. The lyrics are 'Who would not seek the hap - py Land, Where they that lov'd are blest?'.

Where loy - al hearts and true Stand ev - er in the light,

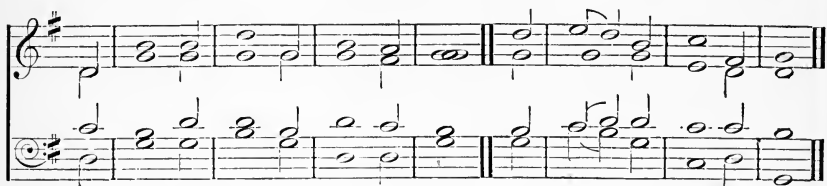
The third system of musical notation continues the melody and accompaniment. The lyrics are 'Where loy - al hearts and true Stand ev - er in the light,'.

All rap - ture through and through, In God's most ho - ly sight.

The fourth system of musical notation concludes the piece. The lyrics are 'All rap - ture through and through, In God's most ho - ly sight.'.

or C.M. by omitting lines 4 and 5.

Adapted from L. Spohr.



For ever will I bless the LORD,
Nor cease His praise to speak :
My song His goodness shall record,
That the oppressed and weak
May trust in Him, Who will reward
The humble and the meek.

Holloway. 8.6.8.6.8.6.8.6. (D.C.M.)

"O 'twas a joyful sound to hear."

H. BAUMER, R.A.M.

* 2nd Tenor *ad lib.*

mf

The rose - ate hues of ear - ly dawn, The bright-ness of the day,

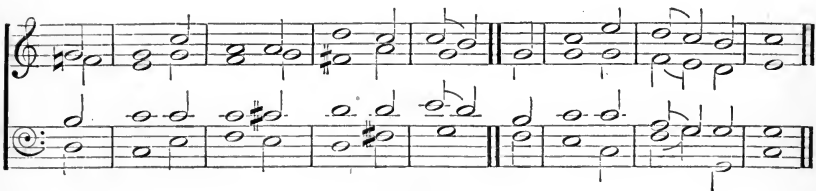
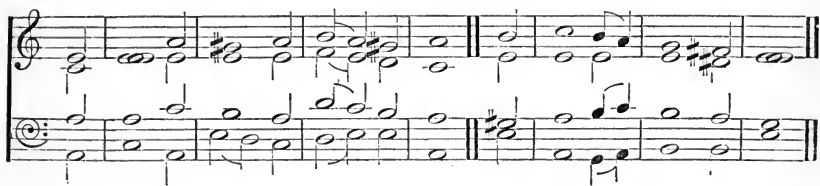
rallentando dim.

The crim - son of the sun - set sky, How fast they fade a - way!

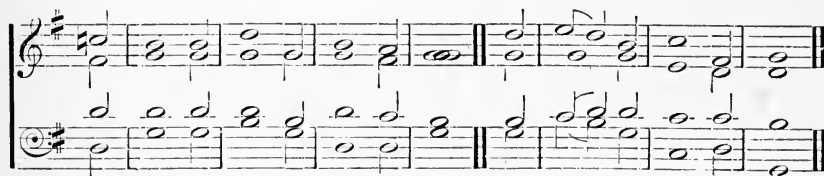
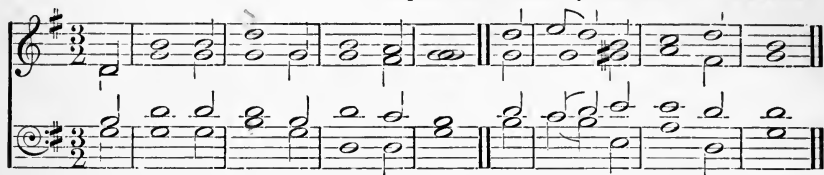
Voices in Unison. With animation.

Oh, for the pear - ly gates of hea - ven, Oh for the gol - den floor,

Oh, for the Sun of Right - eous - ness That set - teth nev - er - more.



Adapted from SPOHR, by the Rev. G. P. MERRICK.





LORD of my life, Whose tender care
Hath led me on till now,
Here lowly, at the hour of prayer,
Before Thy Throne I bow;
I bless Thy gracious Hand, and pray
Forgiveness, for another day.

An - o - ther year has fled, re - new, LORD, with our days, Thy love;

The first system of the musical score, featuring a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Our days are e - vil here, and few, We look to live a - bove:

The second system of the musical score, continuing the melody and accompaniment from the first system. The lyrics are written below the notes.

We will not grieve, though day by day, We

The third system of the musical score, continuing the melody and accompaniment. The lyrics are written below the notes.

pass from earth - ly joys a - way; Our joy a - bides in Thee.

The fourth system of the musical score, concluding the hymn. The lyrics are written below the notes.

ARTHUR H. BROWN,

Sing Hal - le - lu - jah! praise the LORD! Sing, with a cheer-ful voice:

The first system of music is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

Ex - alt our God with loud ac - cord, And in His Name re - joice;

The second system of music continues the melody and accompaniment. The lyrics are written below the notes.

Ne'er cease to sing, thou ran-som'd host, Praise Fa-ther, Son, and Ho - ly Ghost,

The third system of music continues the melody and accompaniment. The lyrics are written below the notes.

Un - til in realms of end-less light, Your prai-ses shall u - nite.

The fourth system of music concludes the piece. The lyrics are written below the notes.

REV. H. A. RICHINGS.

My heart to Thee I give for aye, O JE-SU, sweet-est, best:

The first system of the musical score is in G major (one sharp) and 3/2 time. It consists of a treble and bass staff. The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the notes.

Thy heart to me, give Thou, I pray, O JE-SU love-li-est.

The second system continues the melody and accompaniment. The lyrics are written below the notes.

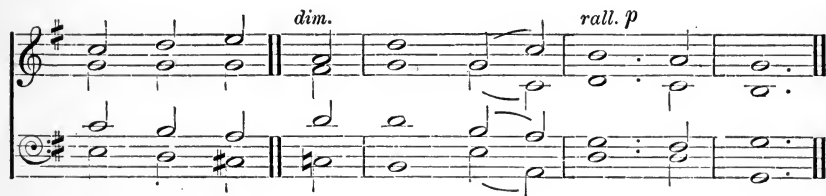
Our hearts a-lone Thou dost re-quire, Our hearts a-lone Thou dost de-sire:

The third system continues the melody and accompaniment. The lyrics are written below the notes.

Make me love Thee as Thou dost me, O JE-SU, Fount of Cha-ri-ty.

The fourth system concludes the piece. The lyrics are written below the notes.

HENRY L. MORLEY.



Eternal Light ! Eternal Light !
How pure the soul must be,
When, placed within Thy searching Sight,
It shrinks not, but with calm delight
Can live, and look on Thee.



LIGHT of the world ! O shine on us,
Thy little flock below ;
Shine on this path we daily tread,
Shine on each poor, defenceless head,
Shine through the shadows dark and dread,
That hover round us now.

267

Mansfield. 8.7.8.3.

E. H. TURPIN.

On the Re-sur-rec-tion morning Soul and bo-dy meet a-gain;

The musical score for 'Mansfield' is written for two staves in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The first line of music corresponds to the lyrics 'On the Re-sur-rec-tion morning Soul and bo-dy meet a-gain;'. The second line of music corresponds to the lyrics 'No more sor-row, no more weep-ing, No more pain!'. The score ends with a double bar line.

No more sor-row, no more weep-ing, No more pain!

The second line of music for 'Mansfield' continues the melody and accompaniment from the first line. It corresponds to the lyrics 'No more sor-row, no more weep-ing, No more pain!'. The score ends with a double bar line.

268

Morning Star. 8.7.8.4.

R. SLOMAN, Mus. Doc.

Star of Morn-ing, bright-ly shi-ning On sin's dark and trou-bled sea;

The musical score for 'Morning Star' is written for two staves in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The first line of music corresponds to the lyrics 'Star of Morn-ing, bright-ly shi-ning On sin's dark and trou-bled sea;'. The second line of music corresponds to the lyrics 'Point-ing out, love's high de-sign-ing, Shine, shine on me.'. The score ends with a double bar line.

Point-ing out, love's high de-sign-ing, Shine, shine on me.

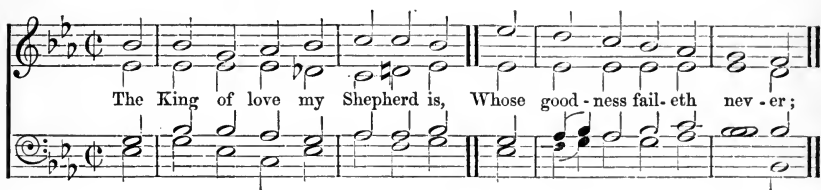
The second line of music for 'Morning Star' continues the melody and accompaniment from the first line. It corresponds to the lyrics 'Point-ing out, love's high de-sign-ing, Shine, shine on me.'. The score ends with a double bar line.

G. TOWNSHEND SMITH.



Alleluia! Alleluia!
Finished is the battle now;
The Crown is on the Victor's Brow!
Hence with sadness:
Sing with gladness,
Alleluia!

270

Langdale. 8.7.8.7. IAMBIC.

271

Batabia. 8.7.8.7. TROCHAIC.

GERMAN.



272

Mariners. 8.7.8.7. TROCHAIC.

273

Mentz. 8.7.8.7. TROCHAIC.FREYLINGHAUSEN'S
"Geistreiches Gesangbuch," 1704.

274

Scudamore. 8.7.8.7. TROCHAIC.

Rev. R. R. CHOPE, B.A.

Praise the LORD! ye Heav'ns a - dore Him; Praise Him, An - gels, in the height;

The musical score for 'Scudamore' is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in a trochaic rhythm (8.7.8.7.). The lyrics are: 'Praise the LORD! ye Heav'ns a - dore Him; Praise Him, An - gels, in the height;'. The score consists of two systems, each with a treble and bass staff.

Sun and moon, re - joice be - fore Him; Praise Him, all ye stars and light.

The second system of the musical score for 'Scudamore' continues the melody in treble and bass staves. The lyrics are: 'Sun and moon, re - joice be - fore Him; Praise Him, all ye stars and light;'. The score consists of two systems, each with a treble and bass staff.

275

Sharon. 8.7.8.7.

W. Borge, Mus. Doc.

The musical score for 'Sharon' is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in a trochaic rhythm (8.7.8.7.). The score consists of two systems, each with a treble and bass staff.

276

Stuttgart. 8.7.8.7. TROCHAIC.

GERMAN.



277

Alpha. 8.7.8.7.4.7.

EDWIN MOSS.





Hallelujah ! song of gladness,
Song of everlasting joy ;
Hallelujah ! song the sweetest
That can angel hosts employ,
Hymning in God's holy presence
Their high praise eternally.

279

Benediction. 8.7.8.7.8.7.

S. WEBBE, 1792.



280

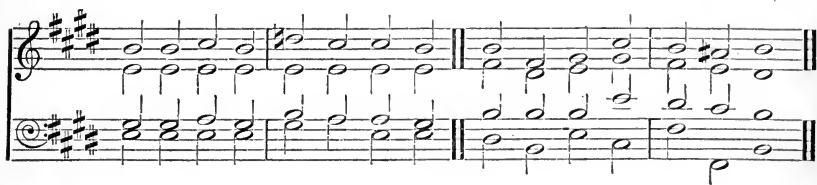
Dismission. 8.7.8.7.8.7.



281

Mannheim. 8.7.8.7.8.7.

GERMAN.



282

Oriel. 8.7.8.7.8.7.

Ancient Church Melody.



283

S. Thomas. 8.7.8.7.8.7.

Ancient Church Melody.

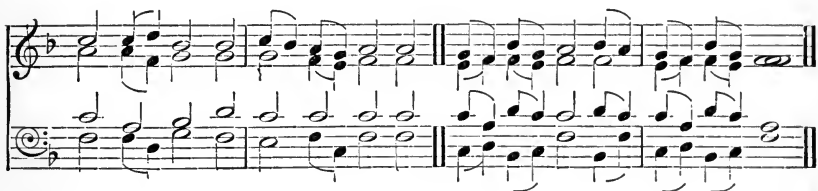




284

Alla Trinita beata. 8.7.8.7.8.7.8.7.

"Laudi Spirituali," 1515.



May the grace of CHRIST our Saviour,
And the FATHER's boundless love,
With the HOLY SPIRIT's favour,
Rest upon us from above.
Thus may we abide in union
With each other and the LORD ;
And possess, in sweet communion,
Joys which earth cannot afford.

Glo-rious things of thee are spo-ken, Zi-on, ci-ti of our God;

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

He, Whose Word can - not be bro-ken, Form'd thee for His Own a - bode ;

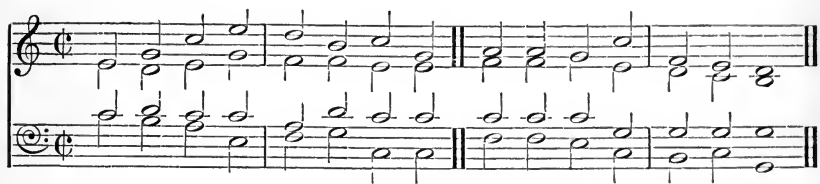
The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: "He, Whose Word can - not be bro-ken, Form'd thee for His Own a - bode ;".

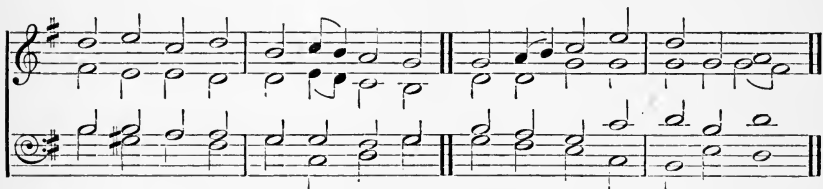
On the Rock of A - ges found-ed, What can shake thy sure re - pose ?

The third system of musical notation. It continues the melody and accompaniment. The lyrics are: "On the Rock of A - ges found-ed, What can shake thy sure re - pose ?".

With sal - va-tion's walls sur-round-ed, Thou may'st smile at all thy foes.

The fourth system of musical notation. It concludes the hymn. The lyrics are: "With sal - va-tion's walls sur-round-ed, Thou may'st smile at all thy foes."







I lay me down in peace to sleep, To Thee, I would com - mend me ;

I trust my Guardian Thou wilt keep, And in this night de - fend me:

Of death I'm not a - fraid, Nor world, nor hell I dread ;

For who with JE-SUS shuts his eyes, He al - so shall with JE-SUS rise.

Of Thy love some gra-cious to-ken Grant us, LORD, be-fore we go;

Bless Thy word which has been spo-ken; Life and peace on all be-stow!

When we join the world a-gain, Let our hearts with Thee re-main; O di-rect us

And protect us, Till we gain the heavenly shore, Where Thy peo-ple want no more!

E. H. TURPIN.

CHRIST is ris-en! CHRIST is ris-en! He hath burst His bonds in twain!

The first system of musical notation for 'Easter-tide'. It consists of a treble and bass staff in G major (one sharp) and common time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'CHRIST is ris-en! CHRIST is ris-en! He hath burst His bonds in twain!'.

CHRIST is ris-en! CHRIST is ris-en! Earth and Heav'n, pro - long the strain!

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'CHRIST is ris-en! CHRIST is ris-en! Earth and Heav'n, pro - long the strain!'.

He Who suf - fer'd pain and loss, In His love for us.

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'He Who suf - fer'd pain and loss, In His love for us.'.

Dy - ing on the bit - ter Cross, Lives vic - to - ri - ous!

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'Dy - ing on the bit - ter Cross, Lives vic - to - ri - ous!'.

CHRIST is ris - en! CHRIST is ris - en! He hath burst His bonds in twain!

This system consists of a treble and bass staff in G major (one sharp). The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the treble staff.

CHRIST is ris - en! CHRIST is ris - en! Earth and Heav'n pro - long the strain!

This system continues the melody and accompaniment from the first system. It ends with a double bar line and a repeat sign. The lyrics are written below the treble staff.

292

All Saints. 8.7.8.7.7.7.

GERMAN.

This system continues the melody and accompaniment. It features a treble and bass staff in common time (C). The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the treble staff.

293

Coblentz. 8.7.8.7.7.7.

GERMAN.



294

Dretzel. 8.7.8.7.7.7.

GERMAN.





He is risen ! He is risen !

Tell it with a joyful voice,

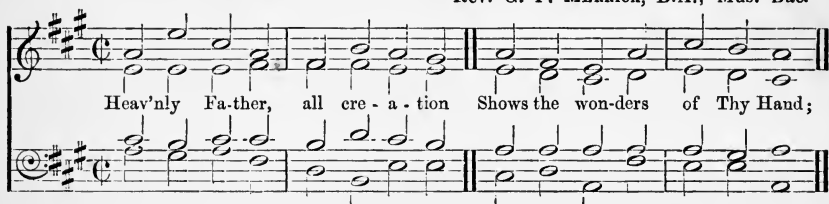
He has burst His rock-bound prison !

Let the whole wide world rejoice,

Death is conquer'd, man is free,

CHRIST hath won the victory.

Rev. G. P. MERRICK, B.A., Mus. Bac.



Heav'nly Fa-ther, all cre-a-tion Shows the won-ders of Thy Hand;

The first system of the hymn is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Heav'nly Fa-ther, all cre-a-tion Shows the won-ders of Thy Hand;"



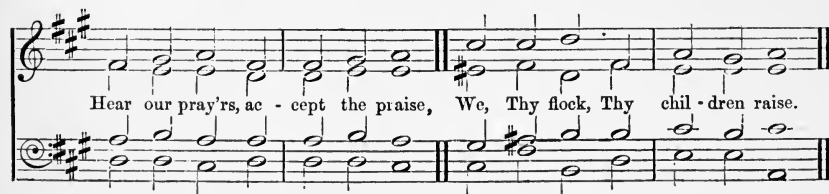
Now ac-cept our a-do-ra-tion, LORD, Thy bless-ing now com-mand.

The second system continues the melody and accompaniment. The lyrics are: "Now ac-cept our a-do-ra-tion, LORD, Thy bless-ing now com-mand."



Thee, the Fount of Life we own, Thee, our Ma-ker, Thee, a-lone;

The third system continues the melody and accompaniment. The lyrics are: "Thee, the Fount of Life we own, Thee, our Ma-ker, Thee, a-lone;"



Hear our pray'rs, ac-cept the praise, We, Thy flock, Thy chil-dren raise.

The fourth system concludes the hymn. The lyrics are: "Hear our pray'rs, ac-cept the praise, We, Thy flock, Thy chil-dren raise."

C. WARWICK JORDAN, Mus. Bac.

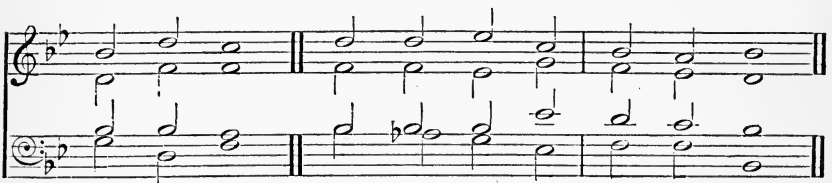
Ho - LY GHOST, dis - pel our sad - ness, Pierce the clouds of sin - ful night:

Come, Thou Source of sweet - est glad - ness, Breathe Thy Life, and spread Thy Light:

Lov - ing SPI - RIT, GOD of peace, Great Dis - tri - bu - tor of grace,

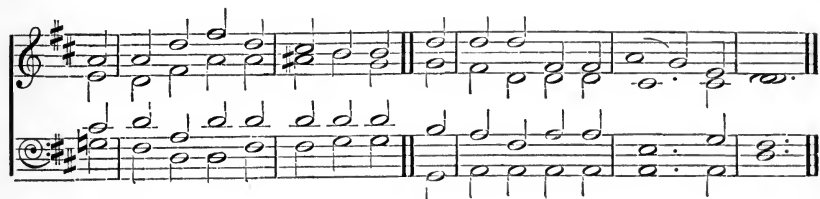
p e rall.

Rest up - on this con - gre - ga - tion, Hear, O hear our sup - pli - ca - tion.



Of the FATHER's Love begotten
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore !

W. H. HARPER.



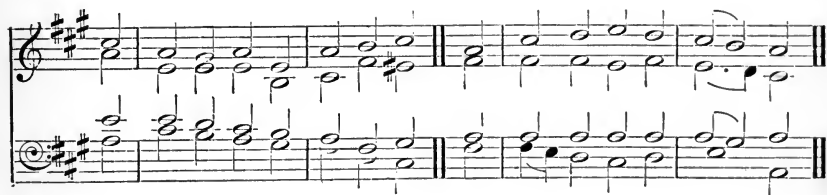
O JESUS, sweetest, holiest Name.
To God's dear children given,
A solace in their weariness
A foretaste of their heaven :
To every mourning, anxious breast
It whispers everlasting rest.

WALTER H. SANGSTER, Mus. Bac.



From all evil, all temptation
That besets our earthly path ;
From Thy final condemnation,
From Thy transitory wrath,
God of goodness, us deliver,
And Thy Name be praised for ever.

M. LUTHER ?



Great God, what do I see and hear?
The end of things created,
The JUDGE of mankind doth appear
On clouds of glory seated :
The trumpet sounds, the graves restore
The dead which they contained before
Prepare, my soul, to meet Him.

MAN of sor-rows, and ac-quaint-ed With our griefs, what shall we say?

Nev-er lan-guage yet hath paint-ed All the woes that on Thee lay!

Had I seen Thee cloth'd in weak-ness, Bear-ing our re-proach with meek-ness,

To at-tend Thee day and night, Would have been my heart's de-light.

Rev. G. P. MERRICK, B.A., Mus. Bac.

Most high and ho - ly TRI - NI - TY! Thou GOD of all com - pas - sion,

Who, in thy God-head's like-ness, me From no - thing once did'st fash-ion:

Oh! that my se-cret soul might be Fill'd on - ly with the love of Thee!

Do Thou Thy-self my heart pre-pare, Then come and make Thy dwelling there.

EDWIN MOSS.

Days and mo-ments quick-ly fly - ing Blend the liv - ing with the dead;

Soon will you and I be ly - ing Each with - in our nar - row bed.

Last Verse.

mf *p* *mf* *p*
As the tree falls, so must it lie; As the man lives, so will he die;

As the man dies, so must he be Through all the length of e - ter - ni - ty.

305

Wantage. 8.8.4.

S. GEE.

The CHILD is born in Beth - le - hem, Sing, and be glad, Je -

- ru - sa - lem, Al - le - lu - ia! Al - le - lu - ia!

306

Aberdaron. 8.8.6.8.8.6.

W. SHELMEKDINE.

307

Elwelme. 8.8.6.8.8.6.

H. HILES, Mus. Doc.

O Food that wea-ry pilgrims love, O Bread of An-gel - hosts a-bove,

This block contains the first system of the musical score for 'Elwelme'. It features a treble and bass staff in C major and 4/4 time. The melody is simple and hymn-like, with lyrics written below the notes. The system ends with a double bar line.

O Man-na of the saints! The hun-gry soul would feed on Thee;

This block contains the second system of the musical score. It continues the melody and lyrics from the first system. The bass staff has a key signature change to one sharp (F#) for the second half of the system.

Ne'er may the heart un - so - lac'd be Which for Thy sweetness faints.

This block contains the third system of the musical score. It concludes the piece with a final cadence. The bass staff continues with the one sharp key signature.

308

Inspruck. 8.8.6.8.8.6. or 7.7.6.7.7.6.

H. ISAAC, c. 1490.

This block contains the first system of the musical score for 'Inspruck'. It is written in treble and bass staves in D major (two sharps) and 4/4 time. The melody is more complex than the previous piece, featuring some triplets and a more active bass line. The system ends with a double bar line.

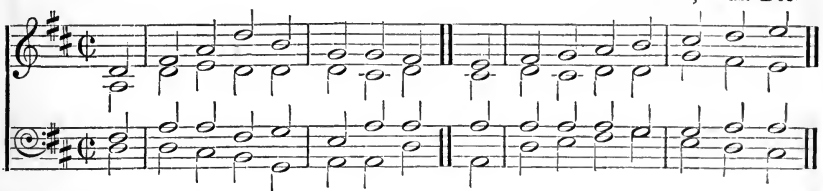
(210)



309

Kingston. 8.8.6.8.8.6.

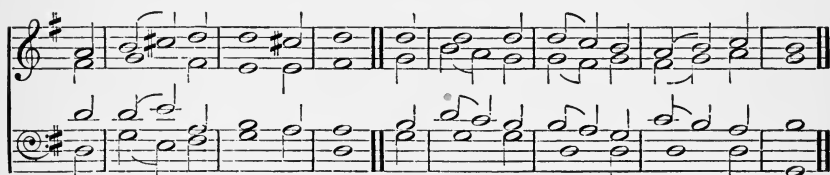
W. HAYES, Mus. Doc.



310

Pembroke. 8.8.6.8.8.6.

J. FOSTER.



311

Venetia. 8.8.6.8.8.6.



312

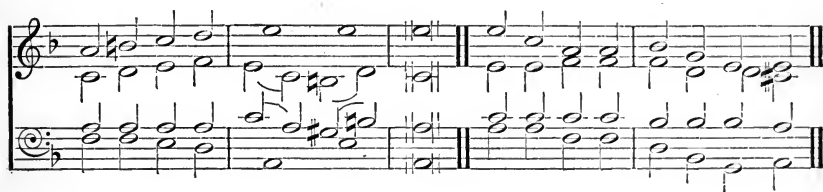
Stabat Mater. 8.8.7.

Ancient Church Melody.





Come pure hearts, in sweetest measures,
Sing of those who spread the treasures
In the Holy Gospels shrined;
Blessed tidings of salvation,
Peace on earth their proclamation,
Love from GOD to lost mankind.

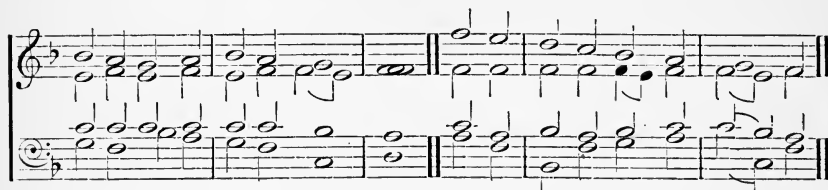
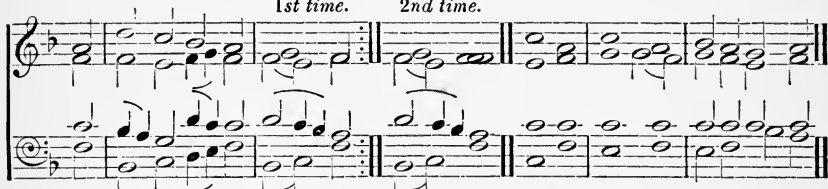


Darkly rose the guilty morning,
When, the KING of GLORY scorning,
Raged the fierce Jerusalem :
See the CHRIST, His cross up-bearing,
See Him stricken, spit on, wearing
The thorn-plaited diadem !

H. SCHEIDEMANN, 1604.



1st time. 2nd time.



Behold, how glorious is yon sky !
 Lo, there the righteous never die,
 But dwell in peace for ever ;
 Then who would wear this earthly clay,
 When bid to cast life's chains away,
 And win Thy gracious favour ?
 Holy ! Holy ! O forgive us,
 And receive us, Heavenly Father,
 When around Thy Throne we gather.

316

Holy Trinity. 8.8.8.

H. LAHEE.

O God of Life, Whose pow'r be - nign Doth o'er the

world in mer - cy shine, Ac - cept our praise, for we are Thine.

f *p slower.*

317

Galilee. 8.8.8.3.

Fierce rag'd the tempest o'er the deep, Watch did Thine anxious ser-vants keep;

But Thou wast wrapt in guile - less sleep, Calm and still.

p *pp*

318

Leith. 8.8.8.4.

G. DIXON, Mus. Doc.

My God, my FA-ther, while I stray . . Far from my home in life's rough

Major.

way. O teach me from my heart to say, . . "Thy will be done."

319

Minster. 8.8.8.4.

EDWIN MOSS.

Chil-dren of men re-joice . . and sing, The KING of Heav'n, the

glo-rious KING. O'er Death, to-day rose tri-umph-ing. Al-le-lu-ia!

320

S. Edward. 8.8.8.4.

JAMES TURLE,

O LORD of heav'n, and earth, and sea, To Thee all praise and glo- ry be,

How shall we show our love for Thee, Giv - er of all.

321

Confidence. 8.8.8.6.

T. MOUNTAIN.

Just as I am, with - out one plea, But that Thy Blood was shed for me,

And that Thou bidst me come to Thee, O LAMB of God, I come.

322

Soldau. 8.8.8.6. IAMBIC.

Johann Walter's Gesangbuch, 1524.



323

Avignon. 8.8.8.6. TROCHAIC.

Church Melody, 14th. century.



324

Modena. 8.8.8.6. TROCHAIC.

Lo! the storms of life are break - ing, Faithless fears our hearts are shaking!

For our suc-cour un - der - tak - ing, LORD and SA - VIOUR help us.

325

Durham. 8.8.8.8.6.

O Lord, Thy heav'nly grace im-part, And fix my frail in-constant heart; Henceforth my chief do-

- sire shall be To ded - i-cate my - self to Thee; To Thee, my God to Thee.



God is our Refuge in distress,
 Our Shield of hope through every care ;
 Our Helper, watching us to bless,
 And therefore will we not despair,
 Although the mountains shake,
 And hills their place forsake,
 And waters o'er them break,
 Yet still will we not fear,
 For Thou, O God, art ever near.



Hosanna to the Living Lord!
Hosanna to the Incarnate Word!
To Christ, Creator, Saviour, King,
Let earth, let heaven, hosanna sing!
Hosanna in the highest!

328

Falmouth. 8.8.8.8.8.

J. F. GOODBAN, A.R.A.M.

When, in the dark and cloud - y day, I wan - der from the

This musical system consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The music is written in a hymn style with block chords and simple melodic lines. The lyrics are written below the vocal line.

fold a - way, And vain - ly strive to find the track Which

This musical system continues the hymn. It features the same vocal and piano parts. The lyrics continue below the vocal line.

on - ly leads the lost one back, LORD JE - SU, Thou my Shep-herd be.

This musical system concludes the hymn. It features the same vocal and piano parts. The lyrics conclude below the vocal line.

329

Baden. 8.8.8.8.8.8. (112th.)

GERMAN.

This musical system is the beginning of a new hymn. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has changed to two sharps (D major), and the time signature remains common time (C). The music is in a hymn style with block chords and simple melodic lines.



330 Celestis Urbs. 8.8.8.8.8.8. (112th.) or D.L.M. by repeating.

H. LAHEE.

331

Colmar. 8.8.8.8.8.8. (112th.)

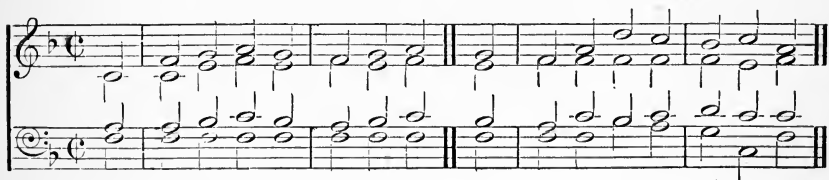
M. GASTERITZ.



332

Conway. 8.8.8.8.8.8. (112th.)

EDMUND ROGERS.





333

Eaton. 8.8.8.8.8.8. (112th.)

Z. WYVILL.



334

Giessen. 8.8.8.8.8. (112th.)



335

Halle. 8.8.8.8.8. (112th.)

N. DECius, 1529.





336

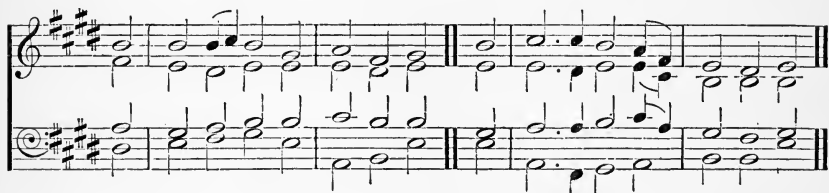
Morecambe. 8.8.8.8.8.8. (112th.)



337

Alepel. 8.8.8.8.8.8. (112th.)

IGNACE PLEYEL.

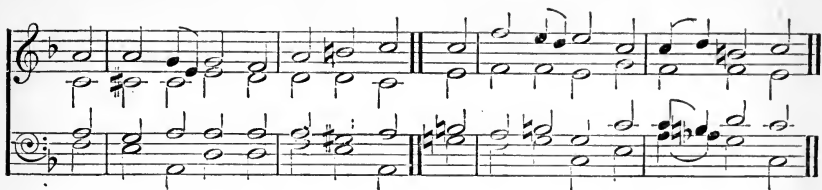


338

S. Margaret. 8.8.8.8.8.8. (112th.)

Rev. A. J. N. MACDONALD.





339

S. Matthias. 8.8.8.8.8.8. (112th.)

“Jesu, my Lord, my God, my all.”

W. H. MONK.



340

S. Nathaniel. 8.8.8.8.8.8. (112th.)

EDMUND ROGERS.



341

S. Werburg. 8.8.8.8.8.8. (112th.)

"Lord, shall Thy children come to Thee,"

Rev. J. B. DYKES, Mus. Doc.





342

Strasburg. 8.8.8.8.8.8. (112th.)

OLD GERMAN.



343

Surrey. 8.8.8.8.8.8. (112th.) or L.M.

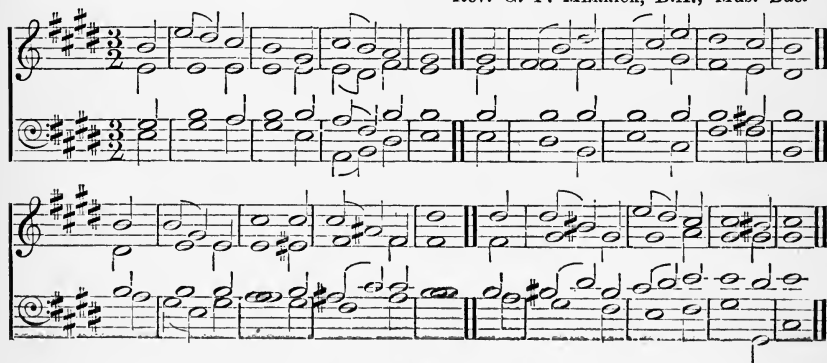
H. CAREY.

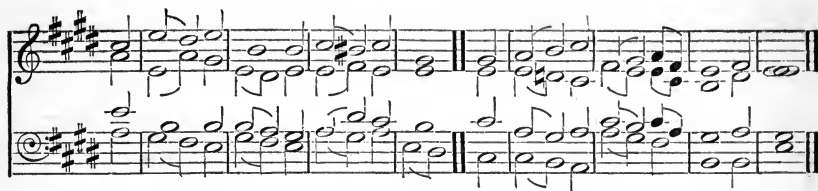


344

Swaffham. 8.8.8.8.8.8. (112th.)

REV. G. P. MERRICK, B.A., Mus. Bac.





345

Veni Emmanuel.

8.8.8.8.8.8. (112th.)

Ancient Church Melody.

The second system of the musical score continues the melody and accompaniment. The lyrics 'O come, O come EM - MAN - u - EL, And ran-som cap-tive Is - ra - el;' are written below the treble staff. The musical notation includes various note values and rests, with the bass staff continuing the harmonic support.

O come, O come EM - MAN - u - EL, And ran-som cap-tive Is - ra - el;

The third system of the musical score continues the melody and accompaniment. The lyrics 'That mourns in lone-ly ex - ile here Un - til the Son of God ap - pear.' are written below the treble staff. The musical notation includes various note values and rests, with the bass staff continuing the harmonic support.

That mourns in lone-ly ex - ile here Un - til the Son of God ap - pear.

The fourth system of the musical score continues the melody and accompaniment. The lyrics 'Re - joice! Re - joice! EM - MAN - u - EL Shall come to Thee, O Is - ra - el!' are written below the treble staff. The musical notation includes various note values and rests, with the bass staff continuing the harmonic support. A '(short bar.)' is indicated above the treble staff.

(short bar.)

Re - joice! Re - joice! EM - MAN - u - EL Shall come to Thee, O Is - ra - el!

(235)

346

Victoria. 8.8.8.8.8.8. (112th.)

"O Light, whose beams illumine all."

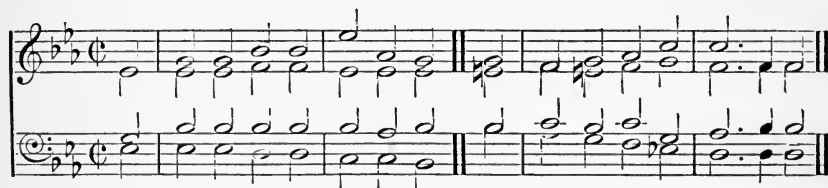
JAMES TURLE.



347

Braine. (No 30.) 8.8.8.8.8.8. (113th.)

W. R. BRAINE.





348

Dresden. 8.8.8.8.8.8. (113th.)

GERMAN.



(237)

349 **Old One-hundred-and-thirteenth.** 8.8.8.8.8.8.

Strasburg Gesangbuch, 1525.



350 **Worsley.** 8.8.8.8.8.8. (113th.)

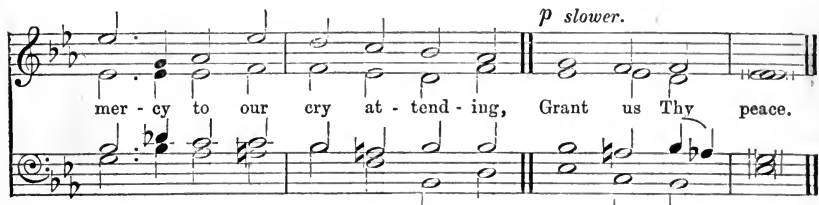
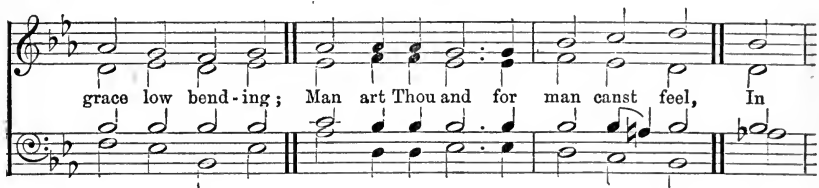
J. RANDALL, Mus. Doc.





351

Newark. 8.9.8.9.4.



Thrice Ho-ly God of wondrous Might, O TRI-NI-TY of Love Di-vine!

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

To Thee be-longs un-cloud-ed Light, And ev-er-last-ing joys are Thine.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Be-fore Thy Throne dark clouds a-bound, A-bout Thee shine such dazzling rays,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

That an-gels, as they stand a-round, For ev-er-trem-ble as they gaze.

The fourth system of musical notation. It concludes the hymn with the final melody and accompaniment. The lyrics are written below the staves.

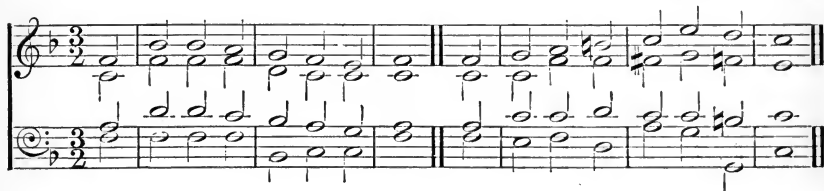
353

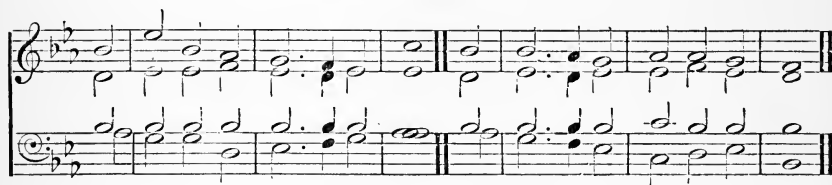
David. 8.8.8.8. ANAPESTIC.

Adapted from HANDEL.



354

Galway. 8.8.8.8. ANAPESTIC.Arranged from a S.M. Tune,
by Dr. MILLER, 1790.



Sleep-ers wake! for night is fly - ing, The watchmen on the heights are
Midnight's so - lemn hour is toll - ing, The Bridegroom's char-iot wheels are

1st time. 2nd time.
civ - ing, A - wake, Je - ru - sa - lem, a - rise. vir-gins wise. The
roll - ing. He comes, pre-pare, ye

Bridegroom comes, a - wake! Oil in your ves-sels take, Hal-le - lu - jah!

Bear through the night your well-trimm'd light, Speed forth to join the marriage rite.

O, shew me not my Sa-viour dy-ing, As on the Cross He bled;

Nor in the tomb a Cap-tive ly-ing, For He has left the dead;

Then bid me not that Form ex-tend-ed For my Re-deem-er own,

Who, to the high-est heav'n as-cend-ed, In glo-ry fills the Throne.

To-wards Sa-lem our way we are tak-ing, To-wards Sa-lem the

Home of peace, The world's brief in-dul-gence for-sak-ing,

For plea-sures that ne'er shall cease. May we come to that

hea-ven-ly Ci-ty, To-wards which our foot-steps we bend;

O Saviour look on us with pi-ty, And guide to our journey's end....

359

Challow. 9.8.9.8. IAMBIC.

E. S. KEALL.

Bread of the world in mer-cy bro-ken, Wine of the soul, in mer-cy shed;

By Whom the Words of life were spo-ken, And in Whose death our sins are dead.

360

Rochford. 9.8.9.8. ANAPESTIC.

Be si-lent, O sad lament-a-tion, And dry, weep-ing mothers, the tear,

For Death is now Life's re-sto-ra-tion, Then mourn not its host-a-ges dear.

361

Bremen. 9.8.9.8.8.8.

C. NEUMARK, 1681.

To Thee, O LORD, I yield my spi-rit, Who break'st in love this mor-tal chain;
My life I but for Thee in-he-rit, And death be-comes my chief-est gain.

In Thee I live, in Thee I die, Con-tent, for Thou art ev-er nigh.

362

S. Mildred. 10.4.10.4.

EDMUND ROGERS.

I do not ask, O LORD, that life may be A plea-sant road;

I do not ask that Thou would'st take from me Aught of its load.

C. WARWICK JORDAN, Mus. Bac.

Lead, kind - ly Light, a - mid th'en-circling gloom, Lead Thou me on;

The first system of the musical score is in 3/2 time, featuring a treble and bass staff with a key signature of two flats. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

The night is dark, and I am far from home; Lead Thou me on.

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

2ND VER. I lov'd the gar - ish day

Keep Thou my Feet, I do not ask to see

The third system of the musical score begins with the second verse. The melody and accompaniment continue. The lyrics are written below the treble staff.

The dis - tant scene; one step e-nough for me.

The fourth system of the musical score concludes the piece. The melody and accompaniment continue. The lyrics are written below the treble staff.

364

S. Wilfrid. 10.6.10.6.

E. J. CROW, Mus. Bac.

Eye hath not seen Thy glo - ry: Thou a - lone The Path of Light hast trod;

Ped.

And in Thy Kingdom on the FATHER'S Throne Thou reign - est, Son of God.

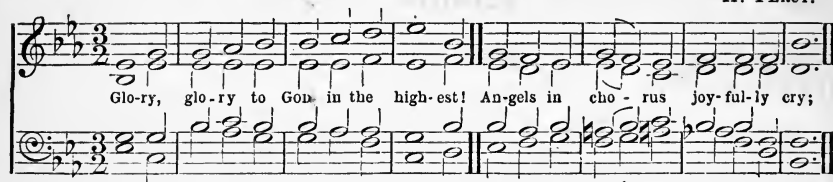
365

Silsden. 10.7.9.7.

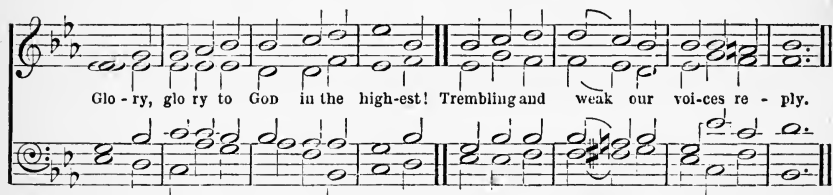
HO-LY GHOST, come down up - on Thy child-ren, Give us grace, and make us Thine;

Ped.

Thy ten - der fires with - in us kin - dle, Bless - ed SPI - RIT, Dove Di - vine



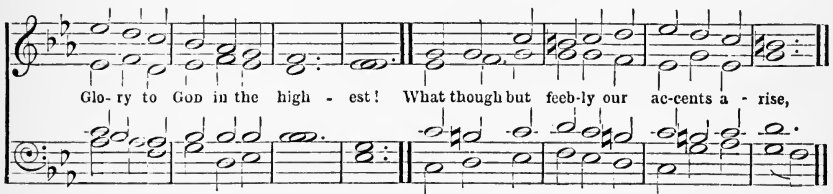
Glo-ry, glo-ry to God in the high-est! An-gels in cho-rus joy-ful-ly cry;



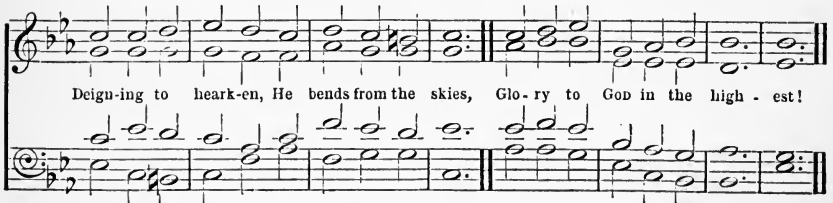
Glo-ry, glo-ry to God in the high-est! Trembling and weak our voi-ces re-ply.



Fain would we e-cho their an-them a-bove, Fain would we sing to the Fountain of love,



Glo-ry to God in the high-est! What though but fee-bly our ac-cents a-rise,



Deign-ing to heark-en, He bends from the skies, Glo-ry to God in the high-est!

O God the Son E - ter - nal, Thy dread might

Sent forth Saint Mi - chael and the hosts of heav'n.

And from the realms of light, Cast down in burn - ing

slower.
flight Sa - tan's re - bel - lious hosts to dark - ness giv'n.

Sing Al - le - lu - ia forth in du-teous praise, O cit - i-zens of

Ped.

heav'n, and sweet - ly raise An end - less Al - le - lu - ia.

Ye next, who stand be-fore the E - ter - nal Light, In hymn-ing choirs re -

Ped.

- ec - ho to the height, An end - less Al - le - lu - . - ia.

LAST VERSE. 1st line in unison.

Al-might - y CHRIST, to Thee our voi - ces sing Glo - ry for e - ver

Ped.

more; to Thee we bring An end-less Al-le-lu-ia.

369

Croydon. 10.10.10.10.

F. CAMBRIDGE.

Wear-y of earth, and laden with my sin, I look at heav'n and

long to enter in, But... there no evil thing may find a

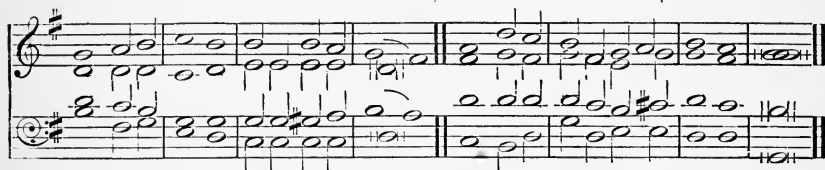
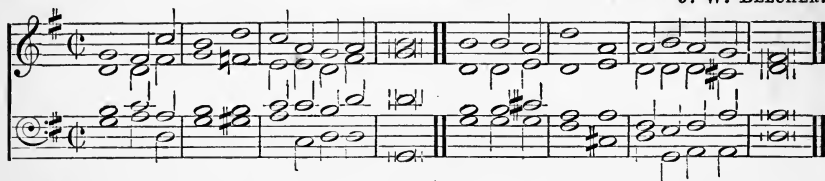
home; And yet I hear a Voice that bids me "Come."

370

Lyonsdown. 10.10.10.10.

“ Abide with me ”

J. W. BELCHER.

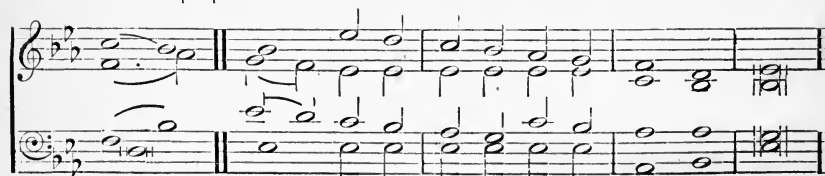
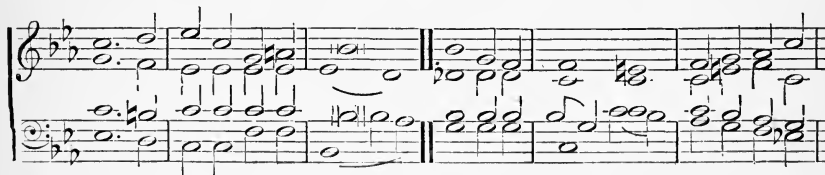


371

S. Cecilia. 10.10.10.10.

“ Abide with me ”

E. BUNNETT, Mus. Doc.



372

Toulon. 10.10.10.10.

Goudimel ? Day's Psalter, 1563.



373

⓪ quanta qualia. 10.10.10.10. or 11.11.11.11.

"O what the joy and the glory must be."

Ancient Church Melody.



R. WAINWRIGHT, Mus. Doc.

Christians a - wake, sa - lute the hap - py morn Where on the SAVIOUR of man -

The first system of musical notation for the hymn. It consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

- kind was born; Rise to a - dore the mys - ter - y of love,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Which hosts of an - gels chant - ed from a - bove; With them the joy - ful

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

ti - dings first be - gan Of God In - car - nate, and the Vir - gin's Son.

The fourth and final system of musical notation on this page. It concludes the melody and accompaniment. The lyrics are written below the staves.

ALFRED R. GAUL, Mus. Bac.

On wings of faith, mount up, my soul, and rise, View thine in - he - ri - tance be -

- yond the skies: Nor heart can think, nor mortal tongue can tell,

What end - less pleasures in those mansions dwell: There our Re - deem - er

lives, all bright and glo - rious, O'er sin, and death, and hell He reigns vic - to - rious.

* The fifth line adapted from HANDEL.

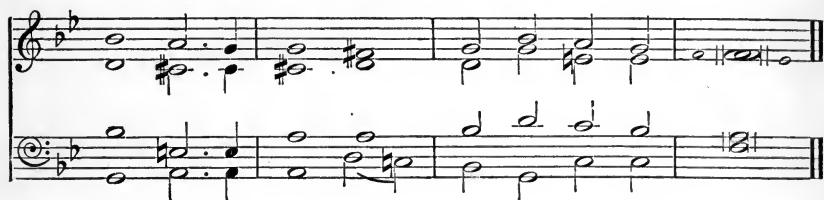
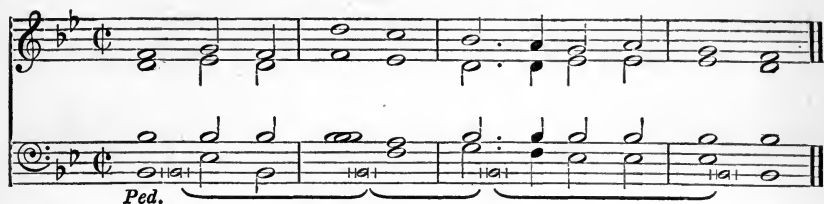
Lift your glad voi-ces in tri-umph on high, For Je-sus hath ris-en, and

man shall not die; Vain were the ter-rors that gath-er'd a-round Him,

And short the do-min-ion of death and the grave, He burst from the fet-ters of

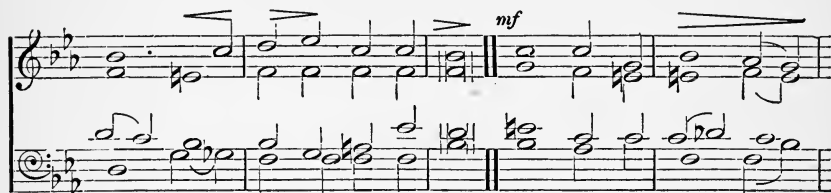
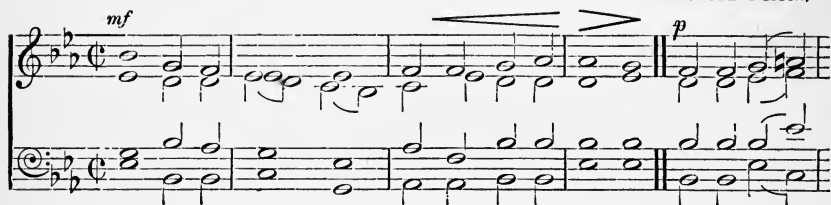
dark-ness that bound Him, Re-splendent in gio-ry to live and to save: Loud was the

cho-rus of an-gels on high, "The SA-VIOUR hath ri-sen, and man shall not die!

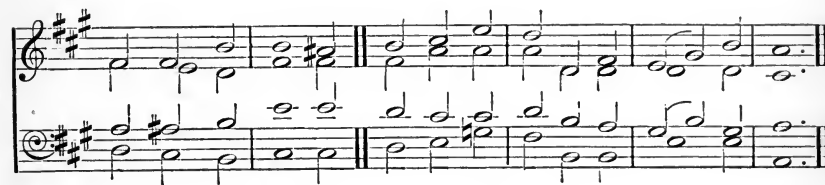


CHRIST from the FATHER sent to bring us healing,
Truest Physician, stronger than the grave,
Look on Thy people suppliantly kneeling,
Hearken and save.

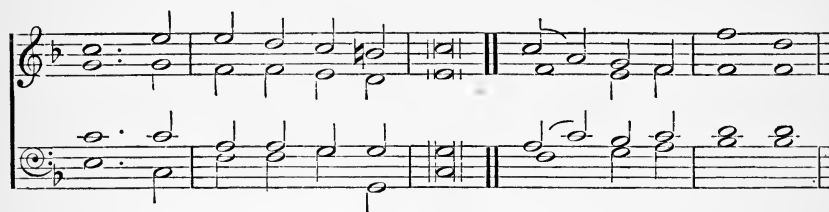
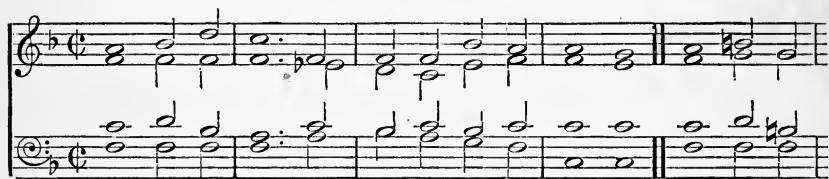
THEODORE DISTIN,



Still will we trust, though earth seem dark and dreary,
And the heart faint beneath His chast'ning rod;
Though rough and steep our pathway, worn and weary,
Still will we trust in God.



God, the All-Terrible ! Thou Who ordainest
Thunder Thy clarion, and lightning Thy sword
Show forth Thy pity on high where Thou reignest,
Give to us peace in our time, O LORD.



Still, still with Thee, when purple morning breaketh,
When wake the birds, and all the shadows flee ;
Fairer than morning, lovelier than the daylight,
Dawns the sweet consciousness, I am with Thee.

Come, ye dis - con - so - late, where' - er ye lan - guish,

The first line of the hymn is written in G major (one sharp) and 3/2 time. It consists of two staves, treble and bass. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the notes.

Come, at the Throne of God fer - vent - ly kneel,

The second line of the hymn continues the melody and accompaniment. The lyrics are written below the notes.

Here bring your wound - ed hearts, here tell your an - guish,

The third line of the hymn continues the melody and accompaniment. The lyrics are written below the notes.

Earth has no sor - row that Heav'n can - not heal.

The fourth line of the hymn concludes the melody and accompaniment. The lyrics are written below the notes.

Rev, A. J. N. MACDONALD.

Hark! hark my soul; an - gel - ic songs are swell - ing O'er earth's green fields and

ocean's wave-beat shore: How sweet the truth those bles-sed strains are tell - ing

Of that new life when sin shall be no more. An - gels of Je - sus,

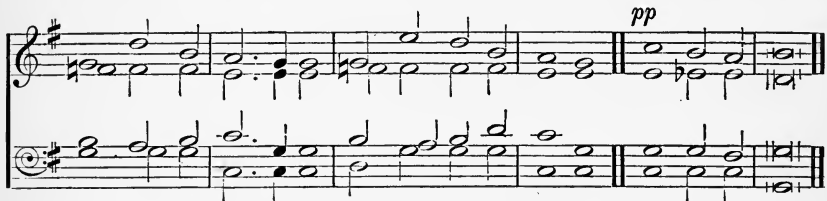
an - gels of light, Sing - ing to wel - come the pil-grims of the night.

Draw near, ye wea-ry, bow'd, and bro-ken - heart-ed, Ye on-ward travellers

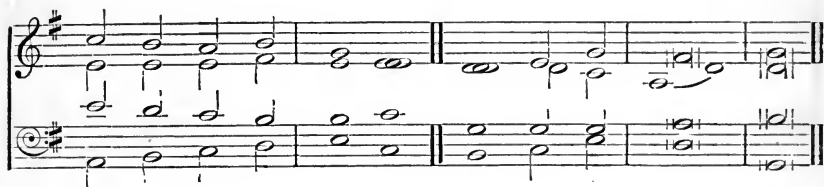
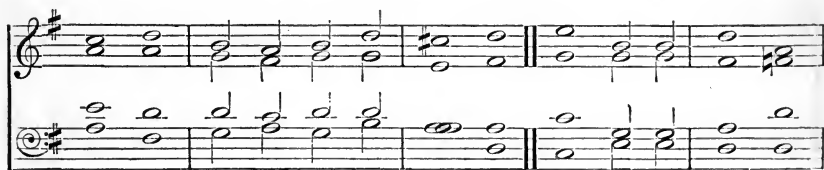
to a peaceful bourne; Ye, from whose path the light hath all de - part-ed,

And ye who are left in sol-i - tude to mourn; Though o'er your spi-rits

hath the storm-cloud swept, Sa - cred are sor-rows' tears since JE-SUS wept.



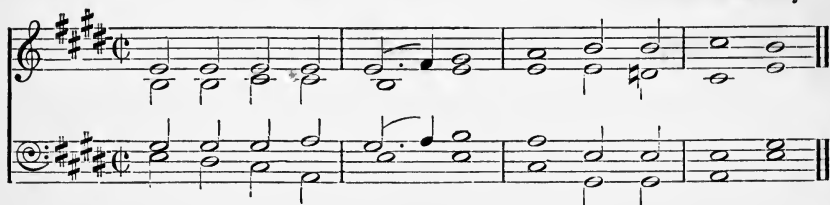
O gracious FATHER, merciful and holy,
O JESUS CHRIST, the SON to Whom be laud,
O SPIRIT COMFORTER, Guide of all the lowly.
Eternal God !



LORD of our life, and GOD of our salvation,
Star of our night, and Hope of every nation,
Hear and receive Thy Church's supplication,

LORD GOD ALMIGHTY.

Ancient Church Melody.



Ho - ly, Ho - ly, Ho - ly! LORD God Al - might - y!

The first system of the musical score for 'Bingley' features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is composed of half and quarter notes, with the lyrics 'Ho - ly, Ho - ly, Ho - ly! LORD God Al - might - y!' written below the notes.

Grate - ful - ly a - dor - ing, our songs shall rise to Thee;

The second system continues the melody with the lyrics 'Grate - ful - ly a - dor - ing, our songs shall rise to Thee;'. The musical notation includes a repeat sign at the end of the system.

Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and might - y,

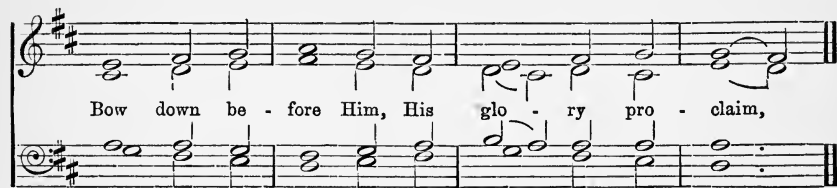
The third system of the score contains the lyrics 'Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and might - y,'. The melody continues with half and quarter notes.

God in Three Per - sons, Bless - ed Tri - ni - ty!

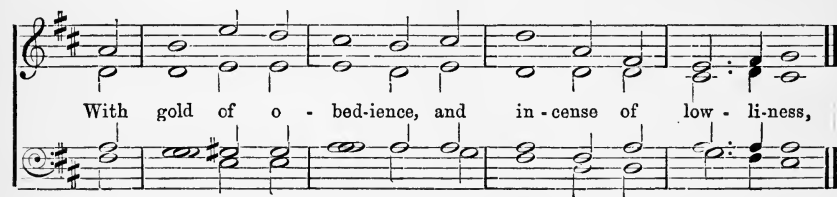
The final system of the score on this page contains the lyrics 'God in Three Per - sons, Bless - ed Tri - ni - ty!'. The melody concludes with a final cadence.



O wor - ship the LORD, in the beau - ty of ho - li - ness,



Bow down be - fore Him, His glo - ry pro - claim,



With gold of o - bed - ience, and in - cense of low - li - ness,



Kneel and a - dore Him, the LORD is His Name.

O come to the mer - ci - ful SA - VIOUR that calls you,

The first system of the hymn features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble, and the accompaniment is in the bass. The lyrics are written below the notes.

O come to the LORD Who for - gives and for - gets;

The second system continues the melody and accompaniment. The lyrics are written below the notes.

Though dark be the for - tune on earth that be - falls you,

The third system continues the melody and accompaniment. The lyrics are written below the notes.

There's a bright Home a - bove, where the sun ne - ver sets.

The fourth system concludes the hymn. The lyrics are written below the notes.



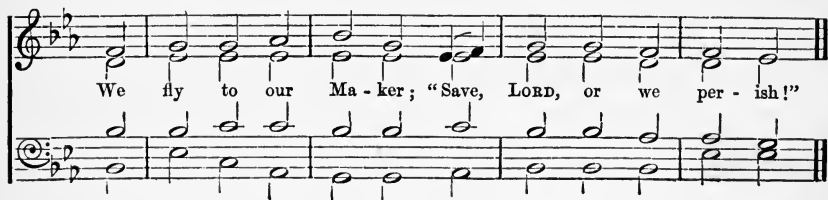
When through the torn sail the wild tem - pest is stream - ing,



When o'er the dark wave the red light - ning is gleam - ing,



Nor hope lends a ray the poor sea - man to che - rish,



We fly to our Ma - ker ; " Save, LORD, or we per - ish ! "

Thou art gone to the grave, but we will not de - plore thee,

The first system of the hymn is written in 3/2 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Thou art gone to the grave, but we will not de - plore thee,"

Though sor - rows and dark - ness en - com - pass the tomb ;

The second system continues the melody and accompaniment. The lyrics are: "Though sor - rows and dark - ness en - com - pass the tomb ;"

The SA - VIOUR has pass'd through its por - tals be - fore Thee,

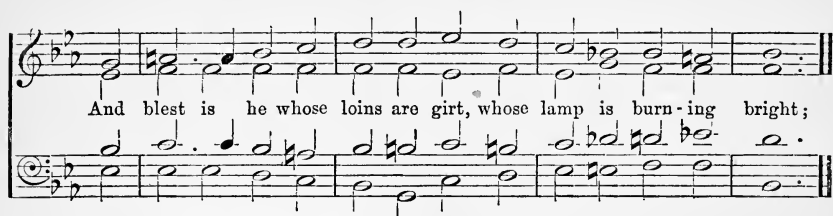
The third system continues the melody and accompaniment. The lyrics are: "The SA - VIOUR has pass'd through its por - tals be - fore Thee,"

And the lamp of His love is thy Guide through the gloom.

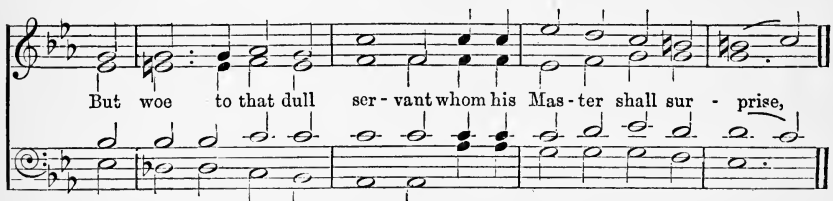
The fourth system concludes the hymn. The lyrics are: "And the lamp of His love is thy Guide through the gloom."



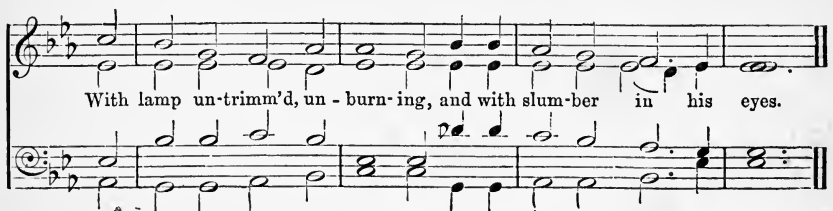
Be - hold the Bridegroom com - eth in the mid - dle of the night,



And blest is he whose loins are girt, whose lamp is burn - ing bright;



But woe to that dull ser - vant whom his Mas - ter shall sur - prise,



With lamp un - trimm'd, un - burn - ing, and with slum - ber in his eyes.

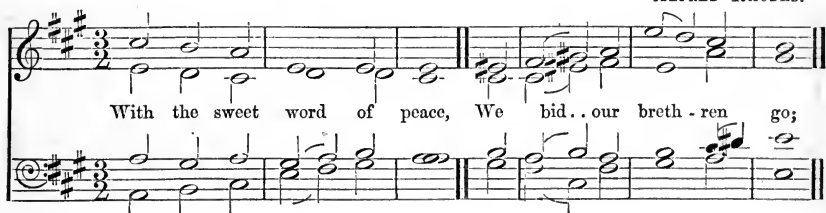
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H. J. GAUNTLETT, Mus. Doc.



394

ALFRED RHODES.



God is in His* tem - ple, The Al - mighty FA - THER! Round His foot-stool

The first system of the musical score for 'Thrace'. It consists of a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'God is in His* tem - ple, The Al - mighty FA - THER! Round His foot-stool'.

let us ga - ther:— Him with a - dor - a - tion Serve, the Lord most

The second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'let us ga - ther:— Him with a - dor - a - tion Serve, the Lord most'.

ho - ly, Who hath mer-cy on the low - ly. Let us raise

The third system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'ho - ly, Who hath mer-cy on the low - ly. Let us raise'.

Hymns of praise For His great sal - va - tion:—God is in His tem - ple!

The fourth system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'Hymns of praise For His great sal - va - tion:—God is in His tem - ple!'.

The Hymns to which the following Tunes were set, are printed by special request of the
Rev. Sir H. W. BAKER, BART., and the Proprietors of "Hymns, Ancient and Modern."

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Even-tide. 10.10.10.10.

W. H. MONK.



"Abide with us ; for it is toward evening, and the day is far spent."

ABIDE with me ; fast falls the even-tide ;
The darkness deepens ; LORD with me abide ;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day ;
Earth's joys grow dim, its glories pass away ;
Change and decay in all around I see ;
O Thou Who changest not, abide with me.

I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, LORD, abide with me.

I fear no foe with Thee at hand to bless ;
Ills have no weight, and tears no bitterness ;
Where is death's sting, where, grave, thy victory ?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes ;
Shine through the gloom, and point me to the skies ;
Heaven's morning breaks, and earth's vain shadows flee ;
In life, in death, O LORD, abide with me.



"These men see the works of the LORD, and His wonders in the deep."

ETERNAL FATHER, strong to save,
Whose arm hath bound the restless wave,
Who bid'st the mighty ocean deep
Its own appointed limits keep ;
O hear us when we cry to Thee
For those in peril on the sea.

O CHRIST, Whose voice the waters heard
And hushed their raging at Thy word,
Who walkedst on the foaming deep,
And calm amidst its rage didst sleep ;
O hear us when we cry to Thee
For those in peril on the sea.

Most HOLY SPIRIT, Who didst brood
Upon the chaos dark and rude,
And bid its angry tumult cease,
And give, for wild confusion, peace ;
O hear us when we cry to Thee
For those in peril on the sea.

O TRINITY of love and power,
Our brethren shield in danger's hour ;
From rock and tempest, fire and foe,
Protect them wheresoe'er they go ;
Thus evermore shall rise to Thee
Glad hymns of praise from land and sea.

C. POPLETT,
TYPE MUSIC AND GENERAL PRINTER,
43, BEECH STREET, CITY, E.C.

